

**PAGES MISSING
IN THE BOOK**

| | |
|-------------|-----|
| LING. | ITY |
| REL. | |
| NOV 19 1943 | |
| HIGH SCHOOL | |

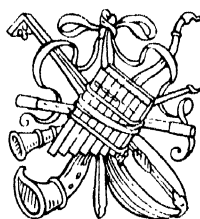
Mr. Henry W. West
1110 N. 1st Ave

HOLLIS DANN SONG SERIES

*Mixed Chorus, Men's Chorus, Women's Chorus
With Accompaniment and A Cappella*

HOLLIS DANN, Mus. D.

DIRECTOR DEPARTMENT OF MUSIC EDUCATION
NEW YORK UNIVERSITY



BOOK FOUR

AMERICAN BOOK COMPANY • NEW YORK

CINCINNATI • CHICAGO • BOSTON • ATLANTA

COPYRIGHT, 1936, BY
AMERICAN BOOK COMPANY
All rights reserved

DANN — SONG SERIES — BOOK IV

E. P. 5

MADE IN U. S. A.

FOREWORD

FOR MANY YEARS the author has been collecting a rich and varied repertoire of superior music of moderate difficulty, suitable for mixed choruses, men's choruses, and women's choruses. In this volume he has brought together the choice selection from his large collection—a musical grouping unusual in many aspects.

The quality of the music is indicated by the following partial list of composers: Adolphe Adam, Johann Sebastian Bach, Sir Granville Bantock, Joseph Barnby, Reinhold Becker, Ludwig van Beethoven, William Sterndale Bennett, Sir Henry Bishop, Carl Bohm, Johannes Brahms, C. Chaminade, Frederick Clay, Walter Damrosch, Katherine K. Davis, Anton Dvořák, John B. Dykes, Stephen C. Foster, Robert Franz, F. A. Gevaert, Benjamin Godard, Charles Gounod, Percy Grainger, George Frederick Handel, Franz Joseph Haydn, John Hullah, Adolph Jensen, Arthur Edward Johnstone, Hugo Jüngst, Henry Lawes, Lowell Mason, Felix Mendelssohn, Thomas Morley, Wolfgang Amadeus Mozart, Sir Herbert Oakeley, Joseph Parry, Ciro Pinsuti, Michael Praetorius, Henry Purcell, Anton Rubinstein, Charles Camille Saint-Saëns, Franz Schubert, Robert Schumann, Jean Sibelius, Louis Spohr, Sir Arthur Sullivan, Sir John Stainer, Peter Tchaikovsky, Richard Wagner, George William Warren, Carl Maria von Weber, John E. West.

The wide variety in the musical selection is evidenced in glees and part songs, folk songs, Foster songs, patriotic numbers, spirituals, carols, hymns, anthems, chants, and opera, oratorio, and miscellaneous choruses. A large proportion of these selections are suitable and effective for public performances.

A unique and distinctive feature of the book is the large number of art songs for unison singing. Attractive art songs sung in unison arouse interest and enthusiasm on the part of singers and listeners, furnish a superior medium for the mastery of style and interpretation, and are invaluable in the formation of musical tastes and preferences.

Intelligent and continued use of this book by young people will foster and develop an appreciation of good music. Superior music will make its own way into the hearts of young people if only it is allowed to become *familiar music*. All

good music, however, is not suitable for and attractive to youth. Therefore a main objective in the making of this book has been to include only songs that make an appeal, emotionally and intellectually, to the young people who do the singing. Since the appeal of a song depends upon the words as well as the music, extraordinary care and discrimination have been used in judging the quality of the texts.

The wealth of topics and the variety of social interests represented make the book particularly useful in correlating music with other subjects, in building programs for holidays and special occasions, and in planning concert programs. The Classified Index will be found helpful for these and other purposes.

Hollis Dann

MARIE

Rudolf Gottschall
Translation by Louis C. Elson

Adolf Jensen

Religioso

p SOLO OR UNISON $\text{♩} = 92$

1. Be - side the win - dow sit - test thou, Ma - rie, thou maid - en fair, . . . And
2. The flow - 'rets gaze with rapt de - light, To view thy match - less grace! . . . The

con Pedale

watch - est as the flow - 'rets bow In eve - ning's gen - tle air. . . . The wand - 'rer
fair - est flow'r that greets the sight Is thine own love - ly face. . . . The ves - per

di - - min - u - en - do

pp

who is pass - ing there Rev - 'rent - ly thee doth greet; . . . For thou thy -
bells the ech - oes wake, And send their tones to thee! . . . O may no

di - - min - u - en - do

pp

self . art like a prayer, So pure, so good, so sweet.
storm the flow - 'rets break, Nor yet thy heart, Ma - riel!

riten.

riten.

BRIGHT WESTERN LAND

(FROM "FINLANDIA")

Jean Sibelius
Arranged by Luther W. Goodhart

Ira Barton

SOPRANO AND ALTO

$\text{♩} = 108$

- mf*
1. Bright west - ern land, en - girt by shin - ing o - ceans, . Thou fling'st a -
2. We trav - el far, yet ev - er home re - turn - ing . . To breathe thine
- TENOR AND BASS

mf

far thy hills and val - leys wide, . . From shore to shore, in end - less beau - ty
air, O land that gave us birth, . . We know with joy that we are still thy

glow - ing, . . To stir our hearts with ar - dor and pride. . . From shore to shore in
chil - dren . . And this our home, the fair - est on earth. . . We know with joy that

BRIGHT WESTERN LAND

8

dim - in - u - en - do

end-less beau-ty glow-ing, . . To stir our hearts with ar-dor and pride.
we are still thy chil-dren . . And this our home, the fair-est on earth.

dim - in - u - en - do

dim - in - u - en - do

THE HOMELAND! O THE HOMELAND

Hugh R. Haweis

Sir Arthur Sullivan

$\text{♩} = 104$

1. The Home-land! O the Home-land! The land of souls free born! No gloom-y night is
2. My Lord is in the Home-land, With an-gels bright and fair; No sin-ful thing nor
3. For loved ones in the Home-land Are wait-ing me to come, Where nei-ther death nor

known there, But aye the fade-less morn; I'm sigh-ing for that coun-try, My
e-vil, Can ev-er en-ter there; The mu-sic of the ran-somed Is
sor-row In-vade their ho-ly home; O dear, dear na-tive coun-try! O

heart is ach-ing here; There is no pain in the Home-land, To which I'm draw-ing near.
ring-ing in my ears, And when I think of the Home-land, My eyes are wet with tears.
rest and peace a-bove! God bring us all to the Home-land, Of his e-ter-nal love.

WASSAIL SONG

English Carol. Yorkshire
Arranged by Luther W. Goodhart

Allegro moderato ♩ = 72

UNISON >

1. We've been a while a -
2. We are not dai - ly
3. Call up the but - ler
4. Good mas - ter and good

wan - der - ing A - mongst the leaves so green, . . But now we come a -
beg - gars That beg from door to door; . . We are your neigh - bors'
of this house, Like - wise the mis - tress too, . . And all the lit - tle
mis - tress, While you're sit - ting by the fire, . . Pray think of us poor

was - sail - ing, So plain - ly to be seen,
chil - dren, For we've been here be - fore;
chil - dren That round the ta - ble go;
chil - dren That's wan - der'd in the mire;

For it's

poco rit.
Christ - mas time, when we trav - el far and near; May God bless you and send you a

a tempo

hap-py New Year.

a tempo

This musical score is for a wassail song. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'a tempo'. The lyrics are 'hap-py New Year.'. The piano part includes a 6/8 time signature change and a 'p' (piano) dynamic marking.

COME WHERE MY LOVE LIES DREAMING

Stephen C. Foster

Stephen C. Foster

Moderato ♩ = 88

p

Come where my love lies dream - ing, Dream - ing the hap - py hours a -

mp (MELODY)

p

This musical score is for the song 'Come Where My Love Lies Dreaming' by Stephen C. Foster. It is in 2/4 time, marked 'Moderato' with a tempo of 88 beats per minute. The key signature has one sharp (F#). The lyrics are 'Come where my love lies dream - ing, Dream - ing the hap - py hours a -'. The piano part includes a 'p' (piano) dynamic marking. The melody is marked 'mp'.

way In vi - sions bright re - deem - ing The fleet - ing joys of day.

This musical score continues the previous one. The lyrics are 'way In vi - sions bright re - deem - ing The fleet - ing joys of day.'.

Dream - - ing the hap - py hours,

p

Come where my love lies dream - ing, Dream - ing the hap - py hours a -

p

This musical score continues the previous one. The lyrics are 'Dream - - ing the hap - py hours, Come where my love lies dream - ing, Dream - ing the hap - py hours a -'. The piano part includes a 'p' (piano) dynamic marking.

poco lento grazioso

mf My own love is sweet - ly

way. . . . Come where my love lies dream - ing,

Dream - ing,

mf

way. . . .

This musical score continues the previous one. The lyrics are 'My own love is sweet - ly way. . . . Come where my love lies dream - ing, Dream - ing, way. . . .'. The piano part includes a 'mf' (mezzo-forte) dynamic marking. The tempo is marked 'poco lento grazioso'.

COME WHERE MY LOVE LIES DREAMING

a tempo
dream - ing

Dream - ing the hap - py hours a - way. Come where my love lies

(MELODY)

own love is sweet - ly dream - ing, Her beau - ty beam - ing.

dream - ing, Come with a lute - toned lay.

My own love is sweet-ly dream-ing,

Come where my love lies dream - ing, Dream-ing the hap - py hours a -

stac. (MELODY) My own love is sweet - ly

way Come with a lute, come with a lay, Come, come, come, come,

(MELODY) *f* *p*

dream - ing, her beau - ty beam - ing, My

Come, come, come, come, Come, come, come, come, Come where my love lies

mf *mf*

COME WHERE MY LOVE LIES DREAMING

7

own love is sweet - ly dream - ing, (2d time CODA)

dream - ing, Dream - ing the hap - py hours a - way.

mf Soft is her slum - ber, Thoughts bright and free Dance through her dreams

mf

Like gush - ing mel - o - dy; Light is her young heart,

p

Light may it be; Come where my love lies dream - ing.

ri - tar - dan - do

Dal Segno al CODA

CODA

Dream - ing the hap - py hours a - way. . .

hap - py, hap - py hours. . . a - way. . .

rit.

Dream - ing the hap - py hours a - way. . .

AS I CAME FROM LYONS

(FOUR-PART RONDO)

English version by K. K. D.

Allegretto moderato ♩ = 76

SOPRANO

Old French Folk Song

Harmonized by F. A. Gevaert

p

1. As I came up from Ly - - ons, From
 2. Three rus - tic lads be - side them Went
 3. The fring - es of their doub - - lets A -

p ALTO

p TENOR

1. As I came up from Ly - - ons, From off my fa - ther's
 2. Three rus - tic lads be - side them Went danc - ing in a
 3. The fring - es of their doub - - lets A - bout their feet were

p BASS

Allegretto moderato

off my fa - ther's farm, I met three love - ly
 danc - ing in a line Tricked out in gold - en
 bout their feet were spread, Or, fly - ing on the

farm, I met three love - ly la - - dies A -
 line Tricked out in gold - en doub - - lets And
 spread, Or, fly - ing on the breez - - es, A -

AS I CAME FROM LYONS

9

f

la - dies A - danc - ing arm in arm. Ah!
doub - lets And cloaks of dam - ask fine. Ah!
breez - es, A - bove each fool - ish head. Ah!

f

la - dies A - danc - ing arm in arm. Ah!
doub - lets And cloaks of dam - ask fine. Ah!
breez - es, A - bove each fool - ish head. Ah!

f

danc - ing arm in arm.
cloaks of dam - ask fine.
bove each fool - ish head.

f

danc - ing arm in arm.
cloaks of dam - ask fine.
bove each fool - ish head.

lento e smorz. pp

lento e smorz. pp

ah!

lento e smorz. pp

ah!

lento e smorz. pp

ah!

lento e smorz. pp

ah!

FLORIAN'S SONG

Benjamin Godard

Allegretto ♩ = 72

p SOLO OR UNISON

1. If there's a shep-herd with you dwell - ing,
 2. And if his voice, so sweet - ly ring - ing,
 3. And if he wins each heart to lov - ing,

A shep-herd young and fair and gay, Oh, cher - ish
 Re - ech - oes thro' your vales and hills, And ev - 'ry
 By all his gen - rous no - ble ways, So that each

Ped. * *Ped.* *

cresc. *f*
 him with care, I pray; For him my heart with love is swell - ing.
 heart with rap - ture thrills, And his - tens to his plain - tive sing - ing,
 tongue speaks in his praise: Ah! then, 'tis he for whom I'm rov - ing;

cresc. *f*

ff , *sostenuto* *dim.* *p*
 He is my love! Let him re - turn; For him my heart doth ev - er yearn!
 Ah! 'tis my love! Let him re - turn; For him my heart doth ev - er yearn.
 Yes, 'tis my love! He has my heart; I can - not live from him a - part.

ff *dim.*

THE SPACIOUS FIRMAMENT ON HIGH

(FROM "THE CREATION")

Joseph Addison

Franz Joseph Haydn

Allegro ♩ = 120

1. The spa - cious fir - ma - ment on high, With all the blue e -
 2. Soon as the eve - ning shades pre - vail, The moon takes up the
 3. What tho' in sol - emn si - lence all Move round the dark ter -

the - real sky, And spang - led heav'ns, a shin - ing frame, Their
 won - drous tale; And night - ly, to the list - 'ning earth, Re -
 res - trial ball? What tho' no re - al voice, nor sound, A -

great O - rig - i - nal pro - claim. Th' un - wea - ried sun, from day to
 peats the sto - ry of her birth; Whilst all the stars that round her
 midst their ra - dian - t orbs be found? In rea - son's ear they all re -

day, Does his Cre - a - tor's pow'r dis - play, And pub - lish - cs, to
 burn, And all the plan - ets in their turn, Con - firm the ti - dings,
 joice, And ut - ter forth a glo - rious voice; For ev - er sing - ing

Ped.

ev - 'ry land, The work of an al - might - y hand.
 as they roll, And spread the truth from pole to pole.
 as they shine, "The hand that made us is di - vine." A-MEN.

JERUSALEM MORNIN'

Spiritual

Slowly ♩ = 63*pp* SOPRANO AND ALTO

1. Sweet tur - tle dove, she sing - a so sweet, Mud - dy . de wa - ter

pp TENOR AND BASS

, *Piu mosso* ♩ = 92

so deep, An we had a lit - tle meet - in' in de morn - in', A - for to

mf CHORUS

heah Ga - bel's trump - et sound. Je - ru - sa - lem morn - in', Je - ru - sa - lem

poco rit.

morn - in' by de light. Don't you heah Ga - bel's trump - et in de morn - in'?

Recitative
SOLO

2. Ole sis - ter Win - ny, she took - a her seat, An' she
3. Ole brud - der Phil - ip, he took - a his seat, An' he
4. Ole brud - der Mo - ses, he took - a his seat, An' he

a tempo

want all de mem - bers to fol - low her, An' we
want all de mem - bers to fol - low him, An' we
want all de mem - bers to fol - low him, An' we

Dal Segno

had a lit - tle meet - in' in de morn - in', A - for to heah Ga - bel's trum - pet sound.

HOW SOFTLY NOW THE MOON DOTH RISE

English version by

Ann White

Andante ♩ = 58

SOPRANO AND ALTO

German Folk Song

Arranged by Johannes Brahms

p *p dolce*

1. How soft - ly now the moon doth rise, Blue, blue
 2. How gent - ly falls her ra - diant glow, Blue, blue
 3. Through case - ment win - dow shed thy beams, Blue, blue
 4. O maid - en fair, your slum - bers break; Blue, blue

TENOR AND BASS

Andante *p* *p dolce*

mf

flow'r - et fair— Through sil - ver clouds her path - way lies—
 flow'r - et fair— On sleep - ing vil - lage far be - low,
 flow'r - et fair— And bid my Rose a - wake from dreams.
 flow'r - et fair. Though age sleep on, yet youth must wake.

mf *p* *poco rit.* *mf* *p*

Rose in the vale, Maid in the dale, Oh, fair - est Ro - sal

mf *p* *poco rit.* *mf* *p*

HERE WE COME A-WASSAILING

Traditional English

Moderato $\text{♩} = 76$

UNISON

mf

1. — Here we come a - was - sail - ing A - mong the leaves so
 2. We are not dai - ly beg - gars That beg from door to
 3. God bless the mas - ter of this house, Like - wise the mis - tress

mf

green ; Here we come a - wan - d'ring So fair . to be seen.
 door ; But we are neigh - bors' chil - dren, Whom you have seen be - fore.
 too, And all the lit - tle chil - dren, That round the ta - ble go.

REFRAIN

$\text{♩} = \text{♩} . >$

f *poco rit.* *mf*

Love and joy come to you, And to you your was - sail too; And God bless you and

f *poco rit.* *mf*

poco rit.

send you a hap - py New Year, And God send you a hap - py New Year

poco rit.

SONG OF HOPE

K. K. D.

Andante ♩ = 69

UNISON (TENOR AND BASS)

Traditional Hebrew Melody

Accompaniment by Luther W. Goodhart

mf

1. Raise thine eyes, be - hold the dawn Break - ing a - cross the clouds of night;
 2. On we go, but not a - lone, For when the road is dark and long

mf

legato

So the ray of Hope will shed O - ver our path its gold - en light.
 Hope with an - gel wings out - spread Bears us a - loft on pin - ions strong.

REFRAIN

f

On - ward, soul, and have no fear, Brave - ly tread the nar - row way.

mf

Out of the east the sun is ris - ing, Out of the dark - ness dawns the day. . .

I'LL SING THEE SONGS OF ARABY

W. G. Wills
From "Lalla Rookh"

Frederick Clay

Andantino ♩ = 132

Piano introduction in B-flat major, 6/8 time. The music features a gentle, flowing melody in the right hand and a supporting bass line in the left hand, with a piano (*p*) dynamic marking.

p SOLO OR UNISON

1. I'll sing thee songs of Ar - a - by, . . And tales of fair Cash -
2. Thro' those twin lakes when won - der wakes, My rap - tur'd song shall

Piano accompaniment for the first vocal line, continuing the gentle melody and bass line from the introduction, with a piano (*p*) dynamic marking.

Vocal and piano accompaniment for the second vocal line. The vocal line includes a crescendo (*>*) and a dynamic marking of *f* (forte). The piano accompaniment continues with a piano (*p*) dynamic marking.

Vocal and piano accompaniment for the third vocal line. The vocal line includes a dynamic marking of *dim.* (diminuendo). The piano accompaniment also includes a *dim.* marking.

p *cresc.* *f*

rise, . . And all my soul shall strive to wake Sweet won - der in thine eyes, . . And

dim. *rit.* *I a tempo*

all my soul shall strive to wake Sweet won - der in thine eyes.

2 a tempo p

eyes, To cheat thee of a

rit. *pp* *morendo*

sigh, . . Or charm thee to a tear.

THE SILVER RING

(L'ANNEAU D'ARGENT)

English version by
Dr. Theodore Baker

C. Chaminade

Andante. Tempo rubato. Very gently SOLO OR UNISON

The sil - ver ring so dear that once thou gav - est
Le cher an - neau d'ar - gent que vous m'a - vez don -

p With a scarcely perceptible arpeggio

Una corda

With pedal

me, Fast in its ti - ny cir - clet our vows yet en -
né, Garde en son circle é - troit nos pro - mes - ses en -

clos - es; The con - fi - dant of man - y fond mem - 'ries of
clos - es; De tant de sou - ve - nirs re - cé - leur obs - ti -

thee, . . . A - lone in hours of sor - row my heart it com -
né, Lui seul m'a con - so - lée en mes heu - res mo -

mf

THE SILVER RING

19

p, dolce *poco rit.*

pos - es, A - lone in hours of sor - row my heart it com - pos - - -
 ro - ses, Lui seul m'a con - so - lée en mes heu - res mo - ro - - -

p dolce e legato *poco rit.*

a tempo *poco cresc.* *, cresc.*

es. A rib - bon such as binds a nose - gay sweet of ros - es Still the flow - ers en -
 ses. Tel un ru - ban qu'en mit au - tour de fleurs é clo - ses Tient en - cor le bou -

a tempo *poco cresc.* *cresc.*

, pp

twines, tho' fad - ed they may be; So this poor sil - ver ring, that once thou gav - est
 quet a - lors qu'il est fa - né, Tel l'humble an - neau d'ar - gent que vous m'a - vez don -

p

, sempre

me, Fast in its ti - ny cir - clet our vows yet en - clos - - - es. So,
 né Garde en son cer - cle é - troit nos pro - mes - ses en - clos - - - es. Aus -

8ve

THE SILVER RING

pp

when for-get-ting all, my heart at length re-pos-es, In the last home, that nev-er-
 si, lors-que vien-dra l'ou-bli de tou-tes chos-es, Dans le cer-cueil, de blanc sa-

pp

legatissimo

poco rit. dolciss.

more mine eye shall see, . . . When I shall lie a-sleep all pale a-mid the
 tin ca-pi-ton-né, . . . Lors-que je dor-mi-rai, très pâ-le sur des

poco rit. pp dolciss.

pp *a tempo* *mf*

ros-es, I will that on my with-er-ing fin-ger there
 ro-ses, Je veux qu'il brille en-cor à mon doigt dé-char-

m.g. *a tempo* *mf*

Ped.

p *pp*

be The sil-ver ring so dear that once thou gav-est me.
 né, Le cher an-neau d'ar-gent que vous m'a-vez don-né.

m.g.

p *pp*

Ped.

MARY

T. Richardson

Andante ♩ = 108

SOPRANO

p

Kind, kind, and gen - tle is she, Kind is my Ma - ry, The

ALTO

p

TENOR

p

Kind, kind, and gen - tle is she, Kind is my Ma - ry, The

BASS

*p**Andante**p**cresc.**dim. poco rit.*

ten - der blos - som on the tree, Can - not com - pare wi' Ma - ry.

*cresc.**dim. poco rit.*

ten - der blos - som on the tree, Can - not com - pare wi' Ma - ry.

*cresc.**dim. poco rit.**cresc.**dim. poco rit.*

mp

Her brow is fair as win - ter's snow, Her cheeks wi' mod - est

p

Her brow is fair as win - ter's snow, Her cheeks like

p

Her brow is fair as win - ter's snow, Her cheeks like

p

Her brow is fair as win - ter's snow, Her cheeks wi' mod - est

ros - es blow, And dove - like glanc - es sweet - ly flow, Frae oot the een o'

ros - es blow, And dove - like glanc - es . . . sweet - ly flow, Frae oot the een o'

poco rit. *a tempo* *p*

Ma - ry. Sae kind, kind and gen - tle is she, Kind is my Ma - ry, The

poco rit. *a tempo* *p*

poco rit. *a tempo* *f* MELODY

Ma - ry. Sae kind, kind and gen - tle is she, Kind is my Ma - ry, The

poco rit. *a tempo* *p*



p *rit.*

ten - der blos - som on the tree, Can - not com - pare wi' Ma - ry.

p *rit.*

mf *rit.*

ten - der blos - som on the tree, Can - not com - pare wi' Ma - ry.

p *rit.*

p *rit.*



Più mosso, marcato $\text{♩} = 120$

mf Oh! see yon proud and haugh-ty lass, Her head wi'

mf

mf marcato

f MELODY marcato Oh! see yon proud and haugh-ty lass, Her head wi'

Oh! see yon proud and haugh-ty lass, Her head wi' pride and

Piu mosso

f marcato *f*

cresc. *pp*

pride and fol - ly toss'd, but let her pass, let her pass, let her

cresc. *pp*

cresc. *pp*

pride and fol - ly toss'd, Ne'er look at her, but let her pass, let her pass, let her

cresc. *pp*

fol - ly toss'd, Ne'er look at her, but let her pass, let her pass, let her

cresc. *pp*

pass, Be sure it is not Ma - - ry, not Ma - ry.

pass, Be sure it is not Ma - ry, not Ma - ry.

pass, Be sure it is not Ma - - ry, not Ma - ry.

pass, Be sure it is not Ma - ry, not Ma - ry.

mf tempo I *rit.*

mf *rit.*

mf *rit.*

mf *rit.*

tempo I *rit.*

humming

humming

mf

But see ye one o' mod-est air, Be-deck'd wi' beau-ty soft and rare, That

humming

ppp

MARY

humming *rit. pp* Sae

humming *rit. pp* Sae

mak's your heart feel sweet - ly sair, O weel ye ken my Ma - ry, . .

humming *rit. pp* Sae

rit.

This system contains four staves. The first two staves are vocal lines with lyrics 'mak's your heart feel sweet - ly sair, O weel ye ken my Ma - ry, . .'. The third staff is a piano accompaniment line. The fourth staff is a piano accompaniment line. The tempo is marked 'a tempo'.

a tempo

kind, kind and gen - tle is she, Kind is my Ma - ry, The

kind, kind and gen - tle is she, . Kind is my Ma - ry, The

pp kind, kind and gen - tle is she, . Kind is my Ma - ry, The

a tempo

This system contains four staves. The first two staves are vocal lines with lyrics 'kind, kind and gen - tle is she, Kind is my Ma - ry, The'. The third staff is a piano accompaniment line. The fourth staff is a piano accompaniment line. The tempo is marked 'a tempo'.

rall.

ten - der blos-som on the tree, Can-not com-pare wi' Ma - - - ry.

rall.

ten - der blos-som on the tree, Can-not com-pare wi' Ma - - - ry.

rall.

ten - der blos-som on the tree, Can-not com-pare wi' Ma - - - ry.

rall.

GLORIA

Allegretto maestoso ♩ = 104

Russian Folk Song

f SOPRANO

1. Glo - ri - a, glo - ri - a, The white-wing-ed an - gels are sing - ing Glo - ri - a.
2. Glo - ri - a, glo - ri - a, The bells in the stee - ple are ring - ing Glo - ri - a.
3. Glo - ri - a, glo - ri - a, Now join we, good peo - ple, in sing - ing Glo - ri - a.

ALTO

1. Glo - ri - a, white-wing-ed an - gels are sing - ing Glo - ri - a.
2. Glo - ri - a, bells in the stee - ple are ring - ing Glo - ri - a.
3. Glo - ri - a, join we, good peo - ple, in sing - ing Glo - ri - a.

TENOR

1. Glo - ri - a, Glo - ri - a, Glo - ri - a, Glo - ri - a.
2. Glo - ri - a, Glo - ri - a, Glo - ri - a, Glo - ri - a.
3. Glo - ri - a, Glo - ri - a, Glo - ri - a, Glo - ri - a.

BASS

*Allegretto maestoso**f* (For rehearsal only)

PIANO

THE ROAD TO KAIMU

Ira Barton

Moderato ♩ = 58

Hawaiian Folk Tune
Arranged by Luther W. Goodhart♩ *p* SOLO OR UNISON

1. She was go - ing a - long the road to
2. So we walked back a - long the road to

mp *rit. e dim. p* *a tempo*

Kai - - mu, I was com - ing from Kai - mu to the sea.
Kai - - mu, With the man - goes a - bloom be - yond the town.

Ver - y slow - ly, ver - y slow - ly she was walk - -
Ver - y slow - ly, ver - y slow - ly we were walk - -

ing, Ver - y slow - ly she raised her eyes to me.
ing, Ver - y slow - ly the pet - als float - ed down.

THE ROAD TO KAIMU

29

REFRAIN

Now why did you
Now why did I

mf

O lit - tle snow - y man - go blos - - som,
O lit - tle snow - y man - go blos - - som,

Why did you
Why did I

mf

lift your lash - es then? . . . O lit - tle snow - y man - go
walk be - side you then? . . . O lit - tle snow - y man - go

p

(b)

poco rit.

blos - som, I'll nev - er for - get your face a - gain. . .
blos - som, I nev - er shall leave you a - gain. . .

After second stanza hum refrain *pp*

FATHER, WHATE'ER OF EARTHLY BLISS

Anne Steele

(NAOMI)

Lowell Mason

mp ♩ = 58

1. Fa - ther, what - c'er of earth - ly bliss Thy sov - 'reign hand de - nies,
2. Give me a calm, a thank - ful heart, From ev - 'ry mur - mur free;
3. Let the sweet hope that thou art mine My path of life at - tend;

mp

p

Ac - cept - ed at thy throne of grace, Let this pe - ti - tion rise.
The bless - ings of thy grace im - part, And let me live to thee.
Thy pres - ence thro' my jour - ney shine, And bless its hap - py end. A-MEN.

p

THE ANGLER'S SONG

(FROM "THE COMPLETE ANGLER")

Isaak Walton

Henry Lawes

♩ = 108
TENOR

p, *cresc* - *en* - *do*

1. Man's life is but vain, For 'tis sub - ject to pain And sor - row, and

p, *mf* *dim* - *in* - *u* - *en* - *do*

short as a bub - ble; 'Tis a hodge - podge of busi - ness And

dim - *in* - *u* - *en* - *do* *p*,

mon - ey and care, And care and mon - ey and trou - ble.

mp TENOR *cresc* - *en* - *do* *mf*,

Man's life is but vain, For 'tis sub - ject to pain And sor - row, and

mp BASS *cresc* - *en* - *do* *mf*,

dim - *in* - *u* - *en* - *do*, *mf* *dim* - *in* - *u* - *en* - *do*

short as a bub - ble; 'Tis a hodge - podge of busi - ness And

dim - *in* - *u* - *en* - *do*, *mf* *dim* - *in* - *u* - *en* - *do*

rit. e dim. - *p*

mon - ey and care, And care and mon - ey and trou - ble.

rit. e dim. - *p*

With a carefree swing ♩ = 132

BASS

mf

cresc.

TENOR

2. But we'll take no care When the weath - er proves fair, Nor

f

will we vex now though it rain, We'll ban - ish all sor - row And

cresc., **TENOR AND BASS** *f*

sing till to - mor - row, And an - gle and an - gle a - gain.

THE ANGLER'S SONG

31

TENOR

mf cresc.



But we'll take no care When the weath-er proves fair, Nor will we vex now though it rain,

mf cresc.



We'll ban-ish all sor-row And sing till to-mor-row, And an-gle and an-gle a-gain.



THE OLD YEAR

Mabel Hay Barrows

SOPRANO AND ALTO

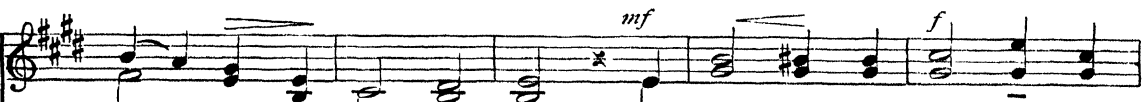
Moderato Tempo rubato

H. Kloss

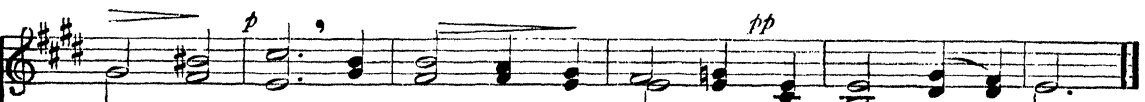


1. The old year lies dy-ing, (Now soft-ly sing,) . Bare tree-tops bend
2. We bring him thanks-giv-ing, (He blessed our youth,) . His er-rors for-
3. The old year is leav-ing, (We loved him well,) . Though true is our

TENOR AND BASS



sigh-ing, The wind-knells ring. In peace he is sleep-ing, In
giv-ing For all his truth; A heart-ful of pleas-ure, A
griev-ing, In last fare-well, We turn from the old year, Who



shroud of snow; He heeds not our weep-ing, Sing low, sing low.
touch of pain, His gifts we will treas-ure, He comes not a-gain.
lies so cold, Our face to the new year, Our heart to the old.



THREE ROSES

English version by Ann White

Andante ♩ = 100

SOPRANO AND ALTO

German Folk Song
Arranged by Johannes Brahms

p *dolce* *mp*

1. There grew in the wood three ros - es fair, Ah, love - ly sum - mer! A
2. Her gold - en hair was stream - ing down, Ah, love - ly sum - mer! And

TENOR AND BASS

Andante
p legato *p dolce* *mp*

wood-land dry - ad slum - bered there, Ah, love - ly sum - mer! 3. A knight came rid - ing
green as moss was her leaf - y gown, Ah, love - ly sum - mer!

p dolce *mf*

p dolce *mf*

p dolce

through the glade, Ah, love - - ly

p *legato*

sum - mer! "A - rise and wake, thou beau - teous maid."

mf

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). It begins with a fermata over a whole note B-flat, followed by a half note A, and then a melodic phrase starting on G. The piano accompaniment is in bass clef, featuring a series of eighth-note triplets in the right hand and a steady eighth-note bass line in the left hand. A mezzo-forte (*mf*) dynamic marking is present.

p dolce
Ah, love - ly sum - mer!

p dolce

legato

p dolce

This system continues the vocal and piano parts. The vocal line starts with a fermata over a whole note B-flat, followed by a half note A, and then a melodic phrase starting on G. The piano accompaniment continues with eighth-note triplets. A piano (*p*) and dolce (*dolce*) dynamic marking is used. The word "legato" is written above the piano part. A mezzo-forte (*mf*) dynamic marking is also present.

mp
4. She wakes and . . . flees from . . .

mp dolce

This system contains the fourth vocal line and piano accompaniment. The vocal line is in treble clef and begins with a fermata over a whole note B-flat, followed by a half note A, and then a melodic phrase starting on G. The piano accompaniment continues with eighth-note triplets. A mezzo-piano (*mp*) dynamic marking is used. The word "dolce" is written above the piano part.

THREE ROSES

musical score for the first system of "Three Roses". It features a vocal line and a piano accompaniment. The vocal line is in G major, with a key signature of one sharp (F#). The piano accompaniment is in G major, with a key signature of one sharp (F#). The vocal line has the lyrics "mor - - - tal . . . eyes;" and "Ah, . . . love - ly". The piano accompaniment has a melody in the right hand and a bass line in the left hand. The melody in the right hand is marked with a piano (*p*) dynamic and a *dolce* marking. The bass line is marked with a piano (*p*) dynamic and a *dolce* marking. The piano accompaniment has a melody in the right hand and a bass line in the left hand. The melody in the right hand is marked with a piano (*p*) dynamic and a *dolce* marking. The bass line is marked with a piano (*p*) dynamic and a *dolce* marking.

mor - - - tal . . . eyes;

Ah, . . . love - ly

musical score for the second system of "Three Roses". It features a vocal line and a piano accompaniment. The vocal line is in G major, with a key signature of one sharp (F#). The piano accompaniment is in G major, with a key signature of one sharp (F#). The vocal line has the lyrics "sum - mer!" and "The lone - - ly". The piano accompaniment has a melody in the right hand and a bass line in the left hand. The melody in the right hand is marked with a piano (*p*) dynamic and a *dolce* marking. The bass line is marked with a piano (*p*) dynamic and a *dolce* marking. The piano accompaniment has a melody in the right hand and a bass line in the left hand. The melody in the right hand is marked with a piano (*p*) dynamic and a *dolce* marking. The bass line is marked with a piano (*p*) dynamic and a *dolce* marking.

sum - mer!

The lone - - ly

musical score for the third system of "Three Roses". It features a vocal line and a piano accompaniment. The vocal line is in G major, with a key signature of one sharp (F#). The piano accompaniment is in G major, with a key signature of one sharp (F#). The vocal line has the lyrics "knight still . . . seeks and . . . sighs." The piano accompaniment has a melody in the right hand and a bass line in the left hand. The melody in the right hand is marked with a piano (*p*) dynamic and a *dolce* marking. The bass line is marked with a piano (*p*) dynamic and a *dolce* marking. The piano accompaniment has a melody in the right hand and a bass line in the left hand. The melody in the right hand is marked with a piano (*p*) dynamic and a *dolce* marking. The bass line is marked with a piano (*p*) dynamic and a *dolce* marking.

knight still . . . seeks and . . . sighs.

pp Ah, love - ly sum - mer !

pp

rit.

FAITH OF OUR FATHERS, LIVING STILL

(ST. CATHERINE)

Frederick W. Faber

Henry F. Hemy and J. G. Walton

$\text{♩} = 96$

1. Faith of our fa - thers, liv - ing still, In spite of dun - geon, fire and sword,
 2. Faith of our fa - thers, we will strive To win all na - tions un - to thee;
 3. Faith of our fa - thers, we will love Both friend and foe in all our strife,

O how our hearts beat high with joy When-e'er we hear that glo - rious word!
 And thro' the truth that comes from God Man-kind shall then in - deed be free.
 And preach thee, too, as love knows how, By kind - ly words and vir - tuous life.

f REFRAIN

Faith of our fa - thers, ho - ly faith, We will be true to thee till death. A - MEN.

CARRY ME BACK TO OLD VIRGINNY

James Bland

James Bland

Andante sostenuto ♩ = 63

SOPRANO AND ALTO

mp

1. Car - ry me back to old Vir - gin - ny, That's where the cot - ton and the
2. Car - ry me back to old Vir - gin - ny, There let me live till I

mp TENOR AND BASS

corn and 'ta - ters grow; That's where the birds war - ble sweet in the spring-time,
with - er and de - cay. Long by the old Dis - mal Swamp have I wan - dered,

mf

That's where this old dark-ey's heart am longed to go. That's where I la - bored so
That's where this old dark-ey's life will pass a - way. Mas - sa and Mis - sis have

mf

hard for old Mas - sa, Day aft - er day in the field of yel - low corn;
gone on be - fore me, Soon we will meet on that bright and gold - en shore,

mp

No place on earth do I love more sin - cere - ly Than old Vir - gin - ny, the
There we'll be hap - py and free from all sor - row, There's where we'll meet and we'll

mp

REFRAIN

mf

place where I was born. Car - ry me back to old Vir - gin - ny,
nev - er part no more.

mf

That's where the cot-ton and the corn and 'ta-ters grow; There's where the birds war-ble

Repeat Refrain *pp* after second stanza

sweet in the spring-time, There's where this old dark-ey's heart am longed to go.

THE SANDS OF TIME ARE WASTING

(RUTHERFORD)

Annie R. Cousin

Tempo rubato

Christian Urban

Harmonized by Edward F. Rimbault

1. The sands of time are wast-ing, The dawn of heav-en breaks, The sum-mer morn I've
2. With mer-cy and with judg-ment, My web of time he wove, And aye the dews of
3. The bride eyes not her gar-ment, But her dear bridegroom's face; I will not gaze at

sighed for, The fair, sweet morn a-wakes. O dark hath been the mid-night, But
sor-row Werc lus-tered with his love. I'll bless the hand that guid-ed, I'll
glo-ry, But on my King of Grace, Not at the crown he giv-eth, But

day-spring is at hand, And glo-ry, glo-ry dwell-eth In Em-man-uel's land.
bless the heart that planned, When thron'd where glo-ry dwell-eth, In Em-man-uel's land.
on his pierc-ed hand; The Lamb is all the glo-ry Of Em-man-uel's land. A-MEN.

VALE OF TUONI

A. Kivi

Jean Sibelius

English paraphrase by K. K. D.

Lento

SOPRANO AND ALTO

pp 1. Vale of Tuo - ni, dark at eve - ning, There my child will
 2. Vale of Tuo - ni, bright at morn - ing, There my child will

mp

pp TENOR AND BASS

mf soon be sleep - ing, There shall he sleep in his cra - dle.
 soon be wak - ing, There shall he wak - en at sun - rise.

mf

p

mf Soft - ly, soft - ly lies my dar - ling, Gen - tly, gen - tly
 Joy - ful through the mead - ows wand - 'ring, Mas - ter's sheep he'll

mf

p rocks the cra - dle Down in the val - ley of Tuo - ni.
 soon the be tend - ing Down in the val - ley of Tuo - ni.

p

pp Vale of Tuo - ni, peace - ful val - ley, Grief and an - guish

mp

pp

mf come not near thee, There are all sor - rows for - got - ten.

pp

mf

pp

DOWN BY THE RIVERSIDE

English Folk Song

Arranged by Arthur Edward Johnstone

mp UNISON

Con moto ♩ = 120

(MEN) 1. 'Tis down by the riv - er -
 (MEN) 2. "What makes you sigh and
 (MEN) 3. ♩ Now she has got

mp

side A fair maid I es - pied; She was la -
 cry, My fair pret - ty maid," said I; (GIRLS) "I'm la -
 wed And all her sor - row fled; She's a -

ment - ing for her own true love, She was la - ment - ing, sigh - ing,
 ment - ing for my own true love, I'm la - ment - ing, sigh - ing,
 liv - ing with her own true love, She is laugh - ing, danc - ing,

1 and 2 3
 cry - ing for her own true love,
 cry - ing for my own true love."
 sing - ing with her own true love.

1 and 2 3
 cry - ing for her own true love,
 cry - ing for my own true love."
 sing - ing with her own true love.

Ped. * *Ped.*

IN SHADY WOODLAND

41

mf

3. Now glows the sky where the branch-es bend And shades . . . of

mf

Ped.

*

mf

night on the world de-scend; Home-ward we turn, and

mf

Ped.

*

cresc.

yet . . . we feel . . . sum-mer's en-chant-ment up-on us

cresc.

Ped.

Ped.

*

Ped.

f

still From wood, from shad-y wood-land.

f

mf

Ped.

Ped.

Ped.

*

Ped.

*

Ped.

*

Ped.

*

SONGS MY MOTHER TAUGHT ME

(ALS DIE ALTE MUTTER)

English version by
Natalie MacfarrenGypsy Melody
Anton Dvořák Op. 55, No. 4*Andante con moto* ♩ = 52

Piano introduction in E major, 6/8 time. The music features a melody in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'Andante con moto' with a quarter note equal to 52 beats. The dynamics range from mezzo-forte (mf) to diminuendo (dimin.). Pedal points are indicated at the bottom of the staves.

SOLO OR UNISON

p mezza voce ♩ = 52

Vocal and piano accompaniment for the first line of the song. The vocal line is in E major, 6/8 time, with a tempo of ♩ = 52. The piano accompaniment is in E major, 6/8 time, with a tempo of ♩ = 52. The dynamics range from piano (p) to piano-piano (pp). Pedal points are indicated at the bottom of the staves.

Songs my moth - er . . . taught . . .
Als die al - te . . . Mut - -

* *Ped. sempre*

Vocal and piano accompaniment for the second line of the song. The vocal line is in E major, 6/8 time, with a tempo of ♩ = 52. The piano accompaniment is in E major, 6/8 time, with a tempo of ♩ = 52. The dynamics range from piano (p) to piano-piano (pp). Pedal points are indicated at the bottom of the staves.

me in the days long van - - ish'd;
ter mich noch lehr - te sin - - gen,

Vocal and piano accompaniment for the third line of the song. The vocal line is in E major, 6/8 time, with a tempo of ♩ = 52. The piano accompaniment is in E major, 6/8 time, with a tempo of ♩ = 52. The dynamics range from piano (p) to piano-piano (pp). Pedal points are indicated at the bottom of the staves.

Sel - dom from her eye - - lids were the
Thrä - nen in . . den Wim - - pern gar so

p

tear - drops ban - ish'd.
oft ihr hin gen.

mezza voce

Now I teach my chil -
Jetzt, wo ich die Klei -

p

sempre p

dren each me - lo - dious meas - ure,
nen sel - ber üß' im San - ge,

sempre p

cresc - en - do

Oft the tears are flow - ing, oft they
rie - sell's in den Bart of, rie - sell's
(mir vom Au - ge, rie - sell's)

cresc.

f

dimin. *pp*

flow from my mem - 'ry's treas - - ure.
 oft von der brau - nen Wan - - ge.
 oft mir auf die brau - ne Wan - - ge.)

dimin. *pp*

de - cresc - en - do *morendo*

This musical score is for a song in G major, 3/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note bass line and chords in the right hand. The vocal line has lyrics in English and German. Dynamics include *dimin.* and *pp*. The piece concludes with a *morendo* section.

O THOU SUBLIME, SWEET EVENING STAR

(O DU MEIN HOLDER ABENDSTERN)

Tannhäuser, Act III, Scene 2

Wolfram's Song

Andante mosso ♩ = 126

Richard Wagner

SOLO OR UNISON (TENOR AND BASS)

p *più f* *p*

O thou sub - lime, sweet
 O! du mein hol - der

With Pedal

pp *p*

eve - ning star, Joy - ful I greet . thee from . . a - far;
 A - - bend - stern, wohl grüsst ich im - mer dich . . so gern;

This musical score is for a solo or unison song in G major, 3/4 time. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many chords and moving lines. The vocal line has lyrics in English and German. Dynamics include *p*, *più f*, *pp*, and *p*. The piece includes a section marked *With Pedal*.

With glow - ing heart, that ne'er . . dis - clos'd, Greet her when
 Vom Her - zen, das sie nie . . ver - rieth, grü - sse sie

CELLO

she in thy light . . re - posed, When part - ing from this vale, . a
 wenn sie vor - bei . . . dir zieht, Wenn sie ent - schwebt dem Thal . der

vi - sion, she ris - es to . . . an an - gel's mis - sion,
 Er - den, ein sel' - ger En - gel dort . . . zu wer - den,

p un poco ritard. when part - - - ing from this vale, . . a
un poco ritard. wenn sie ent - schwebt dem Thal . . der

piu p

O THOU SUBLIME, SWEET EVENING STAR

piu ritard.
cresc.

vi - sion, she ris - es to an
Er - den, ein sel' - ger En - gel

piu ritard.
poco cresc.

dim. *pp* *a tempo*

an - gel's mis - sion.
dort zu wer - den.

a tempo ⊕ CELLO

dim. *pp* *p*

Ped. *

p *piu p*

ritard. *pp* *pp*

⊕ Optional cut

The musical score is written for voice and piano. It consists of five systems of staves. The first system shows the vocal melody and piano accompaniment with a 'piu ritard.' and 'cresc.' marking. The second system continues the vocal melody and piano accompaniment, with a 'piu ritard.' and 'poco cresc.' marking. The third system introduces a cello part, marked 'a tempo' and 'CELLO'. The fourth system continues the piano accompaniment with a 'p' dynamic. The fifth system concludes the piece with a 'ritard.' and 'pp' dynamic, and an 'Optional cut' marking.

AVE MARIA

English text by Lydia Foote

Bach-Gounod

p e sempre legato Moderato ♩ = 72

The first system of the piano introduction features a continuous arpeggiated figure in the right hand, with the left hand providing a harmonic accompaniment. The tempo is marked 'Moderato' with a quarter note equal to 72 beats per minute. The dynamics range from piano (*p*) to mezzo-forte (*f*). Pedal markings include 'Ped.' and 'Ped.' with an asterisk.

SOLO OR UNISON

The second system begins with a vocal entry on a whole note, followed by a piano accompaniment. The lyrics are 'Fa - - - - - ther in Ma -'. The piano part continues with the arpeggiated figure, with dynamics *pp* and *f*. Pedal markings include 'Ped.' and 'Ped. sempre simile'.

The third system features a vocal entry with the lyrics 'Heav - - - - - en, Lord e -'. The piano accompaniment continues with the arpeggiated figure, with dynamics *f* and *cresc.*. Pedal markings include 'Ped.' and 'Ped. sempre simile'.

VIOLIN

The fourth system includes a violin part and piano accompaniment. The lyrics are 'ter - - - - - nal, Lord e - - - - - nal, ple - - - - - na Do - - - - - mi - nus te - - - - - cum'. The piano part continues with the arpeggiated figure, with dynamics *pp* and *cresc.*. Pedal markings include 'Ped.' and 'Ped. sempre simile'.

AVE MARIA

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has two staves: the upper staff contains the lyrics "cresc - - en - do" and "God, most ho - - ly . . . God,"; the lower staff contains "be - - - - - ne . . di - - - - - cta tu". The piano accompaniment consists of two staves (treble and bass clef) with flowing sixteenth-note patterns. The word "cresc." is written above the first staff of the piano part, and "dim." is written above the second staff.

cresc. - - en - do
God, most ho - - ly . . . God,
be - - - - - ne . . di - - - - - cta tu

cresc. *dim.*

Second system of the musical score. The vocal line continues with the lyrics "Be - fore thee low - ly bend - - ing," on the upper staff and "in mu - - - - - li - - - - - e - - - - - ri-bus" on the lower staff. The piano accompaniment continues with similar sixteenth-note patterns. The word "cresc." is written above the first staff of the piano part, and "p" (piano) is written above the second staff.

Be - fore thee low - ly bend - - ing,
in mu - - - - - li - - - - - e - - - - - ri-bus

cresc. *p*

Third system of the musical score. The vocal line concludes with the lyrics "Hum - - - bly we . be - seech thee," on the upper staff and "et be - ne - di - - - - - ctus" on the lower staff. The piano accompaniment continues with sixteenth-note patterns. The word "cresc." is written above the first staff of the piano part, and "p" (piano) is written above the second staff.

Hum - - - bly we . be - seech thee,
et be - ne - di - - - - - ctus

cresc. *p*

AVE MARIA

49

Hear . . . us as we pray . . . and let our souls come forth to
fru - ctus - ven - tris - tu - i Je -

cresc. *dim.*

thee. Hear us, O Fa - - ther,
sus San - - cte Ma - ri - - a

p

Hear us, O Fa - - ther, O Fa - - ther,
 San - - cte Ma - ri - - a, Ma - ri - - a!

cresc. molto *f*

cresc. molto *f*

AVE MARIA

The musical score is written for voice and piano. It consists of three systems of music. The first system includes a vocal line with lyrics in Latin and English, and a piano accompaniment. The second system continues the vocal line with more Latin and English lyrics, and the piano accompaniment. The third system concludes the piece with a vocal line and piano accompaniment.

System 1:

Vocal line: *pp* *cresc. molto*
 Grant . . . us . . thy bless - - ing Now . . . we . . im -
 O . . . ra . . pro no - - bis, No - - - bis pec - ca -

Piano line: *pp* *cresc. molto*

System 2:

Vocal line: *f* *ff*
 plore . . . thee, God, . . . most ho - ly God, For
 to - - ri - bus nunc et . . in ho - - - - ra in

Piano line: *f* *ff*

System 3:

Vocal line: *dim.*
 thou . . . a - lone canst bring us peace.
 ho - - - ra . . mor - tis . . nos - trae. A - - - -

Piano line: *dim.*

pp *poco rit.*

men! *A* *men!*

p *pp* *poco rit.*

Ped. *

HAIL, POETRY, THOU HEAV'N-BORN MAID!

(FROM "THE PIRATES OF PENZANCE")

W. S. Gilbert

Sir Arthur Sullivan

Andante ♩ = 100

SOPRANO AND ALTO

ff *mp*

Hail, Po - et - ry, thou heav'n-born maid! Thou gild - est e'en the pi - rate's trade.

TENOR AND BASS

Andante

ff (*Piano for rehearsal only*)

mf *f*

Hail, flow - ing fount of sen - ti - ment, All hail! All hail! di - vine e - mol - li - ent.

mf *f*

TO THEE, O COUNTRY!*

(NATIONAL HYMN)

Mrs. John Lane

Julius Eichberg

Andante ♩. = 69

The piano introduction is in 12/8 time, key of D major. It consists of three measures. The first measure is marked *p* (piano) and includes a *Ped.* (pedal) instruction. The second measure is marked *cresc.* (crescendo) and includes a ** Ped.* instruction. The third measure is marked *marcato* and includes a ** Ped.* instruction. The music features a steady eighth-note accompaniment in the left hand and chords in the right hand.

SOPRANO AND ALTO

1. To thee, . . . O coun - try, great . . . and free, With
thee, . . . we dai - ly work . . . and strive, To

TENOR AND BASS

The vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment are shown for the first line of the hymn. The piano part includes a *dim.* (diminuendo) instruction followed by a *p* (piano) instruction. The lyrics are: "1. To thee, . . . O coun - try, great . . . and free, With thee, . . . we dai - ly work . . . and strive, To".

trust - ing hearts we . cling; . . . Our voic - es tuned by
thee we give our love; . . . For thee with fer - vor

The vocal parts and piano accompaniment are shown for the second line of the hymn. The piano part continues with a steady eighth-note accompaniment. The lyrics are: "trust - ing hearts we . cling; . . . Our voic - es tuned by thee we give our love; . . . For thee with fer - vor".

Copyright, MCMXIV, by Annie E. Lane

*Used by permission of Oliver Ditson Company, owners of the copyright

Thy pow'r, . . thy pow'r and prais-es sing, Thy
 To him, . . to him who dwells a - bove, To

joy - ous love, Thy pow'r . . and prais - es sing, Thy
 deep . we pray To him . . who dwells a - bove, Who

ff *p* *f* *dim.*

pow'r and prais - es sing,
 him who dwells a - bove,

prais - es sing, Up - on . . thy might - y faith - ful
 dwells a - bove, O God, pre - serve our na - tive

p *ff* *ff*

heart, We lay, . . we lay our bur - den down; Thou
 land, Let Peace, let Peace its rul - er be, And

on . . thy mighty faith - ful heart, We lay our bur - den down, Thou
 God, pre - serve our na - tive land, Let Peace its rul - er be, And

p *ff* *p*

TO THEE, O COUNTRY

cresc *en* *ff* *do* *p*

art . . . the on - - - ly friend . . . who feels Their
let . . . her hap - - - py king . . . dom stretch From

cresc *en* *ff* *do* *p*

weight with - out . . a frown, Up - on . . thy might - y faith - ful
north to south - most sea, O God, . pre - serve our na - tive

ff *Up*
O

ff

p

heart, We lay, . . we lay our bur - den down; Thou
land, Let Peace, . let Peace its rul - er be, And

on . . thy mighty faith - ful heart, We lay . . our bur - den down, Thou
God, . pre - serve our na - tive land, Let Peace . its rul - er be; And

p

TO THEE, O COUNTRY

55

cresc. *ff.* *p*

art . . the on - ly friend . . who feels Their weight with-out a . .
let . . her hap - py king - dom stretch From north to south-most

cresc. *ff.* *p*

cresc. *ff.* *p*

1 *2* *cresc.*

frown. 2. For sea! From north to

cresc.

1 *2* *cresc.*

marcato

ff. *di - min - u - en - do*

south - - most sea! . . .

ff. *di - min - u - en - do*

ff. *di - min - u - en - do* *p*

KING OF KINGS

Translated from Goethe
by Edwin Star Belknap
Maestoso ♩ = 84 *With vigor*

Robert Schumann
from "Talisman"

f

God doth rule the glow-ing East, God doth rule the glo-rious

mf

West! All from North to South-ern lands Dwell in peace with-in his

p

hands. On-ly he, the Just, All-See-ing, Doth pro-tect each mor-tal

p *legato* *Ped.* *

cresc. *f*

be-ing. Be his name for-ev-er prais-ed, Let each voice on high be

mf

rais - ed! God doth rule the glow - ing East; God doth rule the glo - rious West!

The musical score for 'THE KING OF KINGS' features a vocal line and a piano accompaniment. The vocal line begins with a forte (f) dynamic and includes a fermata over the first measure. The piano accompaniment starts with a forte (f) dynamic and includes a fermata over the first measure. The score is written in a key with one flat and a 4/4 time signature.

SALUTE TO THE FLAG

Arthur Edward Johnstone

Maestoso ♩ = 69 *cresc.*

mp I pledge al - le-giance to the Flag of the U - nit - ed States of A - mer - i - ca and to the Re -

mp *cresc.*

*Ped. **

♩ = 80 *mp* *cresc.*

pub - lic for which it stands; One na - tion, in di - vis - i - ble, with

mp *cresc.*

f

lib - er - ty and jus - tice for all, With lib - er - ty and jus - tice for all. . .

The musical score for 'SALUTE TO THE FLAG' is composed by Arthur Edward Johnstone. It is marked 'Maestoso' with a tempo of 69 beats per minute. The score is in 3/4 time and features a vocal line and a piano accompaniment. The vocal line includes a crescendo and a fermata. The piano accompaniment includes a piano (mp) dynamic, a crescendo, a pedal point (Ped. *), and a forte (f) dynamic. The score is written in a key with one flat and a 3/4 time signature.

THE WANDERER

(DER WANDERER)

Franz Schubert, Op. 4

Lento ♩ = 69

The piano introduction consists of four measures. The right hand plays a series of eighth notes, starting with a triplet of three eighth notes, followed by a triplet of three eighth notes, and then a triplet of three eighth notes. The left hand plays a series of eighth notes, starting with a triplet of three eighth notes, followed by a triplet of three eighth notes, and then a triplet of three eighth notes. The dynamics are *pp* and *cresc.*

mp SOLO OR UNISON

From coun-tries far a-way I come,
 Ich kom-me vom Ge-bir-ge her,

The vocal entry is a single measure of a half note. The piano accompaniment consists of four measures. The right hand plays a series of eighth notes, starting with a triplet of three eighth notes, followed by a triplet of three eighth notes, and then a triplet of three eighth notes. The left hand plays a series of eighth notes, starting with a triplet of three eighth notes, followed by a triplet of three eighth notes, and then a triplet of three eighth notes. The dynamics are *fz*, *p*, and *p*.

Wher-e'er I go,
 es dampft das Thal,

wher-e'er I go,
 es braust das Meer,

I
 es

The vocal entry is a single measure of a half note. The piano accompaniment consists of four measures. The right hand plays a series of eighth notes, starting with a triplet of three eighth notes, followed by a triplet of three eighth notes, and then a triplet of three eighth notes. The left hand plays a series of eighth notes, starting with a triplet of three eighth notes, followed by a triplet of three eighth notes, and then a triplet of three eighth notes. The dynamics are *mf* and *cresc.*

find no home.
 braust das Meer.

I wan-der
 Ich wan-dle

The vocal entry is a single measure of a half note. The piano accompaniment consists of four measures. The right hand plays a series of eighth notes, starting with a triplet of three eighth notes, followed by a triplet of three eighth notes, and then a triplet of three eighth notes. The left hand plays a series of eighth notes, starting with a triplet of three eighth notes, followed by a triplet of three eighth notes, and then a triplet of three eighth notes. The dynamics are *f*, *pp*, *pp*, and *p*.

on de-void of peace. My joys di - min - ish, woes in -
 still, bin we - nig froh, und im - mer fragt der Seuf - zer

crease, woes in - crease. The sun's warm rays to me feel cold, My
 wo? im - mer wo? Die Son - ne dunkt mich hier so kalt, die

life's young days seem grow - ing old, The bloom - ing flow - ers dead and sere, I
 Blu - the welk, das Le - ben alt, Und was sie re - den lee - rer Schall, ich

feel a stran-ger ev - 'ry-where. Where art thou, where art thou,
 bin ein Fremd-ling ü - ber-all. Wo bist du, wo bist du,

mf più mosso ♩ = 84

THE WANDERER

my be - lov - ed home? I turn . . . to thee, . . .
 mein ge - lieb - tes Land? ge - sucht . . . ge - ahnt . . .

p wher - e'er I roam. It
 und nie ge - kannt. Das

Allegro ♩. = 72

p *fp*

f *mp*
 makes my ver - y heart ex - pand, my heart ex - pand, To
 Land, das Land so hoff-nungs-grün so hoff-nungs-grün, das

mf *f*

cresc.
 think of thee, my na - tive land, Thy cliffs so white, thy hills so blue, Where
 Land, wo mei - ne Ro - sen blühn, Wo mei - ne Freun - de wan - delnd gehn, wo

mf *cresc.*

f

blooms the rose and lil - y too, And ear - ly friends with hearts so true, Oh!
 mei - ne Tod - ten auf - er - stehn, das Land, das mei - ne Spra - che spricht, o

f

Tempo I

land, . . where art thou? A spir - it's
 Land, . . wo bist du? Ich wan - dle

f *f* *p* *s*

warn - ing voice I hear, It whis - pers soft - ly in . . my
 still, bin we - nig froh, und im - mer fragst der Seuf - zer

p *s*

ear, in . . my ear, Soon shalt thou quit life's trou - bled wave,
 wo? im - mer wo? Im Gei - ster - hauch tont's mir zu - ruck

pp *s* *p* *legato*

And find thy home in the si - lent grave.
Dort, wo du nicht bist, dort ist das Glück.

GOD SO LOVED THE WORLD

(FROM "THE CRUCIFIXION")

Sir John Stainer

QUARTET OR SEMICHORUS

Andante ma non lento

SOPRANO AND ALTO ♩ = 88

God so loved the world, God so loved the world, that he gave his
 TENOR AND BASS *cresc.* that he

on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in him

should not per - ish, should not per - ish, but have ev - er - last - ing life, For God

sent not his Son in - to the world to con - demn the world, God sent not his

Son in - to the world to con - demn the world; But that the world thro' him might be

CHORUS

sav - ed, God so loved the world, God so loved the world, that he

that he

gave his on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in

him should not per - ish, should not per - ish, but have ev - er - last - ing

life, ev - er - last - ing, ev - er - last - ing life. life, ev - er - last - ing life, ev - er - last - ing, ev - er - last - ing life. God

so loved the world, . God so loved the world. . God so loved the world.

SOUTHERN MEMORIES

Moderato ♩ = 68

Plantation Melody

SOPRANO AND ALTO

1. In the eve - ning by the moon - light, there are sil - ver voic - es sing - ing,
2. In the eve - ning by the moon - light, there are balm - y breez - es blow - ing,

TENOR AND BASS

There are lights a - mong the shad - ows where the fire - flies are a - wing - ing;
'Neath the moss - y trees o'er - hang - ing there's a sil - ver stream a - flow - ing;

From the old plan - ta - tion cab - ins you can hear the ban - jos ring - ing,
Down the sweet mag - no - lia lane the danc - ing fire - flies are a - glow - ing,

Lento *Faster* ♩ = 84

As they sing in the eve - ning by the moon - light. . . Heah dem bells, don't you
As we sing in the eve - ning by the moon - light. . . Heah dem bells, don't you

heah dem bells? They are ring - ing out the glo - ry hal - le - lu, hal - le - lu - ia! lu - ia!

mf

Heah dem bells, don't you heah dem bells? They are ring - ing out the g'lo - ry, hal - le - lu! . . .

I AIN'T GWINE STUDY WAR NO MORE

Tempo rubato

SOPRANO AND ALTO

Negro Spiritual

(LEADER)

1. Gwine to lay down ma bur - den, Down by - de rib - er - side,
 2. Gwine to lay down ma sword an' shiel', Down by de rib - er - side,
 3. Gwine to try on ma long white robe, Down by de rib - er - side,

TENOR AND BASS

(LEADER) Down!

(LEADER)

Down by de rib - er - side; Down by de rib - er - side; Gwine to lay down ma
 Down by de rib - er - side; Down by de rib - er - side; Gwine to lay down ma
 Down by de rib - er - side; Down by de rib - er - side; Gwine to try on ma

(LEADER) Down!

bur - den, Down by de rib - er - side, Ain't gwine stud - y . . war no mo' . .
 sword an' shiel', Down by de rib - er - side, Ain't gwine stud - y . . war no mo' . .
 long white robe, Down by de rib - er - side, Ain't gwine stud - y . . war no mo' . .

(LEADER) Down!

mf I ain't gwine stud - y war no mo', *mf* Ain't gwine stud - y war no mo', *mf* Ain't gwine stud - y

war no mo', mo', Ain't gwine stud - y war no mo'.

f Ain't gwine stud - y war no mo',

HARK! HARK! THE LARK

(MORGENSTÄNDCHEN)

William Shakespeare
From "Cymbeline"

Franz Schubert

♩: Allegretto ♩. = 60

p

SOLO OR UNISON

mp

Hark! hark! the lark at heav'n's gate sings, And Phoe-bus 'gins a -
Horch, horch, die Lerch' im Ä - ther - blau! und Phö - bus, neu er -

mp

Fine

rise, . . . His steeds to wa - ter at those springs On chal-ic'd flow'rs that lies, . . . on
weckt, . . . tränk't sei - ne Ros - se mit dem Thau, der Blu - men - kel - che deckt, . . . der

chal - ic'd flow'rs that lies; And wink - ing Ma - ry - buds be - gin . To
Blu - men - kel - che deckt. Der Rin - gel - blu - me Knos - pe schleusst die

HARK! HARK! THE LARK

67

ope their gold - en eyes; With ev - 'ry thing that pret - ty is, My
gold' - nen Aug - lein auf, mit al - lem, was da rei - zend ist, du

la - dy sweet, a - rise, With ev - 'ry thing that pret - ty is, My
su - sse Maid, steh' auf, mit al - lem, was da rei - zend ist, du

cresc. *f* *decresc.* *cresc.*
la - dy sweet, a - rise, . . . a - rise, . . . a - rise, . . . my la - dy sweet, a -
su - sse Maid, steh' auf, . . . steh' auf, . . . steh' auf, . . . du su - sse Maid, steh'

f *decresc.* *D.S. al Fine*
rise, . . . a - rise, . . . a - rise, . . . my la - dy sweet, a - rise!
auf, . . . steh' auf, . . . steh' auf, . . . du su - sse Maid, steh' auf!

f *decresc.* *D.S. al Fine*

I HEAR THE SOFT NOTE

(FROM "PATIENCE")

W. S. Gilbert

Sir Arthur Sullivan

*Andante con moto*SOPRANO AND ALTO $\text{♩} = 80$

p

1. I hear the soft note of the ech - o - ing voice Of an old, old love long dead—
 2. So sol - emn - ly, sweet - ly it falls on my ear That I scarce may note the tone,

TENOR AND BASS

p

cresc - *en* - *do*

It whis - pers my sor - row - ing heart "re - joice"—For the last sad tear is shed—
 It com - forts and qui - ets each doubt and fear That my lone - ly heart has known.

cresc - *en* - *do*

p *cresc* - *en* - *do*

The pain that is all but a pleas - ure will change For the pleas - ure that's all but pain,
p *cresc* - *en* - *do*

f *dim.* *p*

And nev - er, oh, nev - er, this heart will range From that old, old love a - gain! Yes, the

f *dim.* *p*

cresc. *f*

pain that is all but a pleas - ure will change For the pleas - ure that's all but pain, And

cresc. *f*

dim. *mf* *Oh,*

nev - er, oh, nev - er, this heart will range From that old, old love a - gain! Oh, nev - er, oh

dim. *mp*

I HEAR THE SOFT NOTE

69

nev - er, oh, nev - er this heart will . . range, *cresc.* *f* oh,
 nev - er this heart, this heart will range From that old, old love a - gain! Oh, nev - er, oh,

nev - er, oh
 nev - er this heart, oh, nev - er this heart will range From that old, old love a - gain!

LET US SING THE HAPPY MORN

Translation by K. K. D.

Old Bohemian Carol
 Arranged by Luther W. Goodhart

Dolce e grazioso ♩ = 66

mf
 1. Let us sing the hap - py morn, Al - le - lu - ia! Je - sus Christ on
 2. Now be - hold, a per - fect rose, Al - le - lu - ia! From the stem of
 3. Je - sus Christ, th'in - car - nate Word, Al - le - lu - ia! Heav'n and earth pro -

mf

earth is born Al - le - lu - ia! Lord of all cre - a - - tion,
 Jes - se grows. Al - le - lu - ia! Lord of all cre - a - - tion,
 claim him Lord. Al - le - lu - ia! Lord of all cre - a - - tion,

Born for our sal - va - tion.

Born for our sal - va - - tion, Born for our sal - va - - tion.

CAISSON SONG

American Army Song
Arranged by Luther W. Goodhart

Tempo di marcia ♩ = 116

mf TENOR AND BASS

1. O - ver hill, o - ver dale, As we hit the dust - y trail, And the cais - sons go
2. In the storm, in the night, Ac - tion left or ac - tion right, See the cais - sons go

roll - ing a - long,
roll - ing a - long.

In and out, hear them shout Coun - ter
Lim - ber front, lim - ber rear, Pre - pare to

march and right a - bout, And the cais - sons go roll - ing a - long. . . .
mount your can - non - eer, And the cais - sons go roll - ing a - long. . . .

f REFRAIN

Then it's hi! hi! hee! in the field ar - til - ler - y,

(shouted)

Shout out your num-bers loud and strong, Hi! Hi! Where-e'er you go,

(shouted)

You will al-ways know that the cais-sons are roll - ing a - long, (Keep them roll-ing!) And those

I *2* (shouted) D.C.

cais-sons go roll - ing a - long. . . . Then it's roll - ing a - long! Hi!

I *2* D.C.

REQUIEM

Robert Louis Stevenson

Granville Bantock

Largamente sostenuto ♩ = 72
mp teneramente

SOPRANO

*dim.**mp*

Un - der the wide and star - ry sky, Dig the grave and let me lie. . .

CONTRALTO

*dim.**mp*

Un - der the wide and star - ry sky, Dig the grave and let me lie Un - der the wide and

TENOR

*dim.**mp*

Un - der the wide and star - ry sky, Dig the grave and let me lie. Un - der the wide and

BASS

Un - der the wide and

Largamente sostenuto
*teneramente**mp* (For rehearsal)*dim.**mp cresc. poco*

Dig the grave and let me lie.

*mp espress.**cresc. poco*

star - ry sky, Dig the grave and let me lie, dig the grave and let me lie. .

*mp**cresc. poco*

star - ry sky, Dig the grave and let me lie, dig the grave and let me lie.

*mp**cresc. poco*

star - ry sky, Dig the grave and let me lie, dig the grave and let me lie.

*mp espress.**cresc. poco*

REQUIEM

73

mf espress. , *mp*

Glad did I live and glad - ly die, glad did I live and glad - ly die, . .

mf , *mp*

Glad did I live and glad - ly, glad - - ly

mf espress. , *mp*

Glad did I live and glad - ly die, glad did I live and glad - ly die, . .

mf , *mp*

Glad did I live and glad - ly, glad - - ly

mf espress. *mp*

p *poco allarg.* *dim.* *mp* *animando risoluto*

. . did I live and glad - ly die, . . And I laid me down with a

p *espress.* *dim.* *mp*

die, did I live and glad - ly die, . And I laid me down with a

p *dim.* *mp*

. . did I live and glad - ly die, . . And I laid me down with a

p *dim.* *mp*

die, did I live and glad - ly die, . . And I laid me down with a

poco allarg. *dim.* *mp* *animando risoluto*

p

REQUIEM

cresc. *allargando* *f sost.* *a piacere* *mp* *dim.*

will, And I laid me down with a will. This be the verse you grave for me:

cresc. *f sost.* *mp* *dim.*

will, And I laid me down with a will. This be the verse you grave for me:

cresc. *f sost.* *mp* *dim.*

will, And I laid me down with a will. This be the verse you grave for me:

cresc. *f sost.* *mp* *dim.*

will, And I laid me down with a will. This be the verse you grave for me:

cresc. *f sost.* *mp* *dim.*

allargando *a piacere*

cresc. *f sost.* *mp* *dim.*

Lentamente *pp* *espress.* *dim.*

Here he lies where he longed to be; Home is the sail - or, home from sea, .

pp *espress.* *dim.*

Here he lies where he longed to be; Home is the sail - or, home from sea, .

pp *espress.* *dim.*

Here he lies where he longed to be; Home is the sail - or, home from sea, .

pp *espress.* *dim.*

Here he lies where he longed to be; Home is the sail - or, home from sea, .

Lentamente *pp* *espress.* *dim.*

mf *dolce espress.* *piu p*

... And the hunt - er, and the hunt - er home from the hill, . . . and the

mf *dolce espress.* *piu p*

... And the hunt - er, and the hunt - er home from the hill, . . . and the

mf *mp* *dolce espress.*

... And the hunt - er, the hunt - er, and the hunt - er home from the

mf *mp* *dolce espress.*

... And the hunt - er, the hunt - er, and the hunt - er home from the

mf *mf* *dolce espress.* *mp* *dolce espress.* *piu p*

Piu lento, molto sostenuto

sost. *pp* *(div.)*

hunt - er home from the hill. home

sost. *pp* ,

hunt - er home from the hill, home

pp sost. ,

hill, . . and the hunt - er home from the hill, home

pp sost. (div.) ,

hill, . . and the hunt - er home from the hill, home

Piu lento, molto sostenuto

sost. *pp*

piu p *pp st.*

REQUIEM

lunga a tempo *mp* *espress.* *p* *rallentando* *dim.* *pp sost.*

and the hunt - er home, the hunt - er home from the hill.

mp *espress.* *p* *dim.* *pp sost.*

and the hunt - er home, the hunt - er home from the hill.

mp *espress.* *dim.* *pp sost.*

and the hunt - er home, the hunt - er from the hill.

mp *espress.* *dim.* *pp sost.*

and the hunt - er home, the hunt - er , from the hill.

a tempo *lunga mp* *espress.* *mp* *rallentando* *dim.* *pp sost.*

GOD IS A SPIRIT

(FROM "THE WOMAN OF SAMARIA")

William Sterndale Bennett

Lento espressivo ♩ = 72
SOPRANO

ALTO

TENOR

BASS

*Lento espressivo**p* For rehearsal only

p God is a Spir - it, God is a Spir - it; and they that

p God is a Spir - it, God is a Spir - it, and they that wor-ship him, that

p God is a Spir - it, God is a Spir - it; they that wor-ship him, that

p God is a Spir - it; and they,

p For rehearsal only

wor-ship him, they that wor-ship him must wor-ship him in spir-it and in truth,
 wor-ship him, and they that wor-ship him must wor-ship him in spir-it and in truth.
 wor-ship him, that wor-ship him in spir-it and in truth.
 they that wor - ship him must wor-ship him in spir-it and in truth.

This system contains five staves of music. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics underneath. The fifth staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features various note values including eighth and sixteenth notes, as well as rests.

and they that wor-ship him, must wor-ship him, must
 God is a Spir - it, God is a Spir - it; they must
 God is a Spir - it, God is a Spir - it; they must
 God is a Spir - it, God is a Spir - it; they must

This system contains five staves of music. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics underneath. The fifth staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The lyrics are repeated across the staves.

GOD IS A SPIRIT

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has three staves. The piano accompaniment has two staves. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo/mood is not explicitly stated for this system. Dynamics include *cresc.* (crescendo) and *p* (piano). The lyrics are: "wor-ship him in spir-it and in truth. For the wor-ship him in spir-it and in truth. For the Fa-ther seek-eth such, wor-ship him in spir-it and in truth For the Fa-ther seek-eth such, wor-ship him in spir-it and in truth For the Fa-ther seek-eth such,"

Second system of the musical score. It continues the vocal and piano parts. The key signature remains B-flat major. Dynamics include *dim.* (diminuendo), *pp* (pianissimo), and *Tranquillo assai* (very tranquil). The lyrics are: "Fa-ther seeketh such, seek-eth such, seek-eth such to wor-ship him. God is a Spir-it, seek-eth such, seek-eth such, seek-eth such to wor-ship him. God is a Spir-it, seek-eth such, seek-eth such, seek-eth such to wor-ship him. God is a Spir-it, seek-eth such, seek-eth such, seek-eth such to wor-ship him. God is a Spir-it,"

cresc. *p* *p*

God is a Spir - it; and they that wor-ship him, and they that wor-ship him must

cresc. *p* *p*

God is a Spir - it; they that wor-ship him, they that wor-ship him must

cresc. *p* *p*

God is a Spir - it; they that wor-ship him, they, they that wor-ship him must

they that wor-ship him, they that wor-ship him must

cresc. *p* *p*

cresc. *f* *f*

wor - ship him, must wor - ship him, and they that wor - ship him, and they that

cresc. *f* *f*

wor - ship him, must wor - ship him, they that wor - ship him, must

cresc. *f* *f*

wor - ship him, must wor - ship him, they that wor - ship him, must

wor - ship him, they that wor - ship him, they must

cresc. *f* *f*

GOD IS A SPIRIT

sempre calando

wor-ship him, must wor-ship him in spir-it and in truth. The Fa-ther seek-eth

p *p sempre calando*

wor-ship him, wor-ship him in spir-it and in truth. For the Fa-ther seek-eth

p *p sempre calando*

wor-ship him, him in spir-it and in truth. For the Fa-ther seek-eth

p *p sempre calando*

wor-ship him, him in spir-it and in truth. For the Fa-ther seek-eth

p *p sempre calando*

p *pp rall.*

such, for the Fa-ther seeketh such to wor-ship him, to wor-ship him in spir-it and in truth.

p *pp rall.*

such, for the Fa-ther seeketh such to wor-ship him, to wor-ship him in spir-it and in truth.

p *pp rall.*

such, for the Fa-ther seeketh such to wor-ship him, to wor-ship him in spir-it and in truth.

p *pp rall.*

such, seek-eth such to wor-ship him, to wor-ship him in spir-it and in truth.

p *pp rall.*

CHRISTMAS HYMN

(FROM THE 17TH CENTURY)

Paraphrased by K. K. D.

SOPRANO AND ALTO

Joyfully ♩ = 138

Arranged by Hugo Jüngst

1. Watch - ing my sheep the whole night long, High in the heav'ns I heard a song,
2. There shall be born in Beth - lem stall Je - sus, the King and Lord of all.

TENOR AND BASS

(ECHO *pp*, SOLO VOICES) CHORUS *ten. pp* *ten. f* *ten. p* *ten. f* CHORUS *f*

Al - le - lu - ia, le - lu - ia. Joy, joy, joy. Joy, joy, joy. Glo - ry to God, good - will to men.

ECHO *ten. p* CHORUS *ten. f* *ten. p* *ten. f* CHORUS *f*

will to men. Glo - ry to God, good-will to men. 3 There shall you find the ho - ly child,
4 Lord, wilt thou dwell with - in my heart

ten. *ECHO pp* *ten. f* CHORUS *ten. f* *ten. p* *ten. f* CHORUS *f*

Sent to re - deem a sin - ful world Al - le - lu - ia, le - lu - ia. Joy, joy, joy.
Till from my lips the song shall start!

ECHO *ten. p* CHORUS *ten. f* *ten. p* *ten. f* CHORUS *f*

Joy, joy, joy. Glo - ry to God, good-will to men Glo - ry to God, good-will to men.

WHEN YE GANG AWA', JAMIE

(HUNTINGTOWER)

Old Scottish Ballad

"Duke of Athol's Courtship"

Arranged by Luther W. Goodhart

JEANIE (OR UNISON, SOPRANO AND ALTO)

Tempo rubato

1. When ye gang a - wa', Ja - mic,
2. That's nae gift a - va', Ja - mic,
my gude-man your - sel', Ja - mic, Be

Far a - cross the sea, . . . lad - die; When ye gang to Ger - man - ie, What
That's nae gift a - va', . . . lad - die; There's ne'er a gown in a' the land I'd
my gude-man your - sel', . . . lad - die; An' tak' me ower to Ger - man - ie, Wi'

JAMIE (OR UNISON, TENOR AND BASS)

will ye send to me, lad - die? I'll send ye a braw new gown,
like when ye're a - wa', lad - die. When I come back a - gain,
you at hame to dwell, lad - die. I ken na' how that would do,

Jean - ie, I'll send ye a braw new gown, . . . las - sie; And it shall be o'
Jean - ie, When I come back a - gain, . . . las - sie, I'll bring wi' me a
Jean - ie, I ken na' how that would do, . . . las - sie, For I've a wife and

1 & 2

silk and gowd, Wi' Val - en-ciennes set round, las-sie. 3. Be
gal - lant gay, To be your ain gude - man, las-sie.
bairn - ies three, I'm no' sure how ye'd a -

3

gree, . . . las - sie. 4. Ye should ha'e

poco rall. a tempo

tell't me that in time, Ja - mie, Ye should ha'e tell't me that lang
back t' your wife and hame, Ja - mie, Gae . . . back t' your wife and

syne, lad - die; For had I kent o' your fause heart, Ye ne'er had got - ten
hame, lad - die; And I will pray they ne'er may thole A bro - ken heart like

WHEN YE GANG AWA', JAMIE

JAMIE

mine, . lad - die! Your e'en were like a spell, Jean - ie, Your e'en were like a spell,
mine, . lad - die! Dry that tear - fu' e'e, Jean - ie, Dry that tear - fu' e'e,

p L.H.

JEANIE

las - sie; That il - ka day be - witch'd me sae, I could - na' help my sel', . . . las - sie. 5. Gae
las - sie; I've nei - ther wife, nor bairn - ies three, And I'll wed naine but

mf

JEANIE *a tempo*

thee, . . . las - sie. 6. Think weel for fear ye

poco rit. *a tempo* *p*

rue, Ja - mie, Think weel for fear ye rue, . . . lad - die; For

Ped.

I hae nei - ther gowd nor lands To be a match for you, . . . lad - die.

JEANIE
mf

Blair in A-thol's thine, Ja-mie, Fair Dunk-eld is thine, lad-die; Saint Johns-toun's bow'r and

JAMIE
mf

Blair in A-thol's mine, Jean - ie, Fair Dunk-eld is mine, las - sie; Saint Johns-toun's bow'r and

rall.

Hun - ting-tow'r And a' that's thine is mine, lad - die.

rall.

Hun - ting-tow'r And a' that's mine is thine, las - sie.

f a tempo

Hun - ting-tow'r And a' that's mine is thine, las - sie.

MINKA

Ann White
Animato ♩ = 80
 SOPRANO

Russian Folk Song

p

1. Min - ka, Min - ka, pret - ty maid - en, Cher - ry cheek and dim - ple lad - en,
 2. Down to Min - ka's I'll be go - ing When the lit - tle stars are show - ing,

ALTO

p

1. Min - ka, Min - ka, pret - ty maid - en, Cher - ry cheek and dim - ple lad - en,
 2. Down to Min - ka's I'll be go - ing When the lit - tle stars are show - ing,

TENOR

p

1. Min - ka, Min - ka, pret - ty maid - en, Cher - ry cheek and dim - ple lad - en,
 2. Down to Min - ka's I'll be go - ing When the lit - tle stars are show - ing,

BASS

p

1 & 2. La la la la la la la

Animato

p (For rehearsal only)

poco rit.

Min - ka, Min - ka, pret - ty maid - en Fair as fair can be;
 Down to Min - ka's I'll be go - ing Un - der - neath the moon.

poco rit.

Min - ka, Min - ka, pret - ty maid - en Fair as fair can be;
 Down to Min - ka's I'll be go - ing Un - der - neath the moon.

poco rit.

Min - ka, Min - ka, pret - ty maid - en Fair as fair can be;
 Down to Min - ka's I'll be go - ing Un - der - neath the moon.

poco rit.

la la la la la la la.

poco rit.

MINKA

mf a tempo

dim - in - u - en - do

O I love her way of walk - ing, O I love her way of talk - ing,
Swift - ly she will come to meet me, With a lov - ing smile to greet me—

O I love her way of walk - ing, O I love her way of talk - ing,
Swift - ly she will come to meet me, With a lov - ing smile to greet me—

O I love her way of walk - ing, O I love her way of talk - ing,
Swift - ly she will come to meet me, With a lov - ing smile to greet me—

la la la la la la la la

mf a tempo

dim - in - u - en - do

mp

Min - ka, Min - ka, pret - ty maid - en, She's the one for me.
Min - ka, Min - ka, you have prom - ised, We'll be wed in June.

Min - ka, Min - ka, pret - ty maid - en, She's the one for me.
Min - ka, Min - ka, you have prom - ised, We'll be wed in June.

Min - ka, Min - ka, pret - ty maid - en, She's the one for me.
Min - ka, Min - ka, you have prom - ised, We'll be wed in June.

la la la la la la la.

SERENADE

Franz Schubert
 Arranged by Leopold Hoffman
 SOLO OR UNISON (ALTO OR BASS)

Andante ♩ = 60

1. Thro' the leaves the
 2. Moon-light on the

SOLO OR UNISON (SOPRANO OR TENOR)

Mur - mur low and sweet,
 Winds are rus-tling low,
 night-winds mov-ing, Mur - mur low and sweet,
 earth is sleep-ing, Winds are rus-tling low,

To thy cham - ber win - dow rov - ing, Love hath led my feet.
 Where the dark - ling streams are creep - ing, Dear - est, let us go.
 O! O!

Si - lent pray'rs of bliss - ful feel - ing,
All the stars keep watch in heav - en

Love hath led my feet.
Dear - est, let us go.

Si - lent pray'rs of bliss - ful feel - ing,
All the stars keep watch in heav - en

Link us though a - part,
While I sing to thee,

Link us though a - part,
While I sing to thee,

On the breath of
And the night for

Link us though a - part,
While I sing to thee,

On the breath of
And the night for

mu - sic steal - ing To thy dream - ing heart,
love was giv - en, Dear - est, come to me,

mu - sic steal - ing To thy dream - ing heart,
love was giv - en, Dear - est, come to me,

To thy dream - ing heart.
Dear - est, come to

To thy dream - ing heart.
Dear - est, come to

SERENADE

The first system of the piano introduction features a treble and bass staff. The treble staff contains a series of chords and single notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. A *pp* (pianissimo) dynamic marking is present in the third measure.

The second system includes vocal staves and piano accompaniment. The vocal staves show the lyrics "me. Sad - ly in the for - est" and "me." with corresponding musical notation. The piano accompaniment continues with chords and moving lines. A *mf animato* (mezzo-forte, animated) dynamic marking is present in the piano part. A repeat sign with a first ending bracket and a second ending bracket are also visible.

The third system continues the vocal and piano parts. The vocal staves show the lyrics "mourn - ing Wails the Whip-poor-will And the heart for" and "Sad - ly in the for - est mourn - ing Wails the Whip-poor-will". The piano accompaniment provides harmonic support. A *mf* (mezzo-forte) dynamic marking is present in the vocal part. A *a tempo* (ad libitum) marking is present in the piano part. A repeat sign with a first ending bracket and a second ending bracket are also visible.

thee is yearn-ing, Bid it, love, be still,

thee is yearn-ing, Bid it, love, be still,

p

dim - in - u - en - do

Bid it, love, be still, Bid it, love, be still.

Bid it, love, be still, Bid it, love, be still.

dim - in - u - en - do

dim.

EVEN BRAVEST HEART MAY SWELL

("DIO POSSENTE, DIO D'AMOR" FROM "FAUST")

Charles Gounod

Andante ♩ = 76
SOLO OR UNISON

p

E - ven brav - est heart may swell .
Dio pos - sen - te, Dio d'a-mor! .

cresc - en - do

In the mo - ment of fare - well; . . .
Nel la - scia - re il pa - - - trio suol, . . .

cresc - en - do

dim - in - u - en - do

Lov - ing smile of sis - - - ter kind, . . .
A te af - fi - do, in tan - - - to duol, . . .

dim - in - u - en - do

p

Qui - et home, I . . leave be - hind. . . .
La mi - a suo - ra, il ca - - - sto fior; . . .

Oft shall I think of you, . . .
Pro teg gie gui da la, . . .

When - e'er I pace my night - - - ly round, . . .
Ah! sù, E l'an - giol vi gi - le, . . .

While a - lone . . . my . . watch I keep, . .
Al l'al ma in - ge nu - a, . . .

And my . . com - rades lie . . . a - sleep A -
Deh! sia . . scu - do o - gnor . . . Al - l'al ma in -

EVEN BRAVEST HEART MAY SWELL

mong their arms up - on the tent - ed bat - tle -
 ge - - nu - a sia scu - do o - gnor, sia scu - do o -

un poco più animato ♩ 84 *mf*

ground. . . But when dan - ger to glo - ry shall call me, I
 gnor. . . . Là sul cam - po nel dì del - la pu - gna, Ah!

cresc un poco più animato
en - do mf

still will be first, will be first in the fray, As blithe as a knight in his brid - al ar - ray,
 sì, Fra le fi - le pri - mie - ro sa - rà, E lie - to da pro - de, scil fa - to lo vuol,

As a knight in his brid - al ar - ray, Care - less what fate may be - fall . . me,
 Ri - co - per - to di glo - ria ca - drò, Ma nel - l'es - tre - mo a - ne - lo

poco rit.

Care-less what fate may be - fall . . me, When glo - - ry shall call me.
Pre - ghe-rò an-co - ra - il cie . . lo Per la mia suo - ra.

poco rit.

p Tempo I *cresc.*

Yet the brav-est heart may swell In the mo-ment of fare-well; Lov-ing smile of '
Dio pos-sen-te, Dio d'a-mor! Nel la-scia-re il pa-trio suol, A te af-fi-do, in

p Tempo I *cresc.*

p *f*

sis-ter kind, Qui-et home, I leave be-hind. Oft shall I sad-ly think of
tan-to duol, La mia suo-ra, il ca-sto fior. Ah! per la suo-ra pre-ghe-

p *cresc.* *f*

poco rit. p *a tempo*

you when far . a - way, far a - way. .
rò, si-no-al l'e stremo a - ne-lo pre-ghe-rò!

poco rit. p *p*

THE NIGHTINGALE

Katherine K. Davis

Peter I. Tchaikovsky

TENOR SOLO ♩ = 69

1. Night - in - gale is fly - - - ing to the south - land, . . .
 2. Fare ye well, my lov - ing friends . . and neigh - bors; . . .

f (For rehearsal only)

Fly - ing to the land of gold - en sun - - light. . . .
 Now the time has come when I must leave . . . you. . . .

Night - in - gale is fly - ing to the south - land, . . . Fly - ing to the
 Fare ye well, my lov - ing friends and neigh - bors, . . . For the time has

Night - in - gale is fly - ing to the south - land, . . . Fly - ing to the
 Fare ye well, my lov - ing friends and neigh - bors, . . . For the time has

Night - in - gale is fly - ing to the south - land, . . . Fly - ing to the
 Fare ye well, my lov - ing friends and neigh - bors, . . . For the time has

Night - in - gale is fly - ing to the south - land, . . . Fly - ing to the
 Fare ye well, my lov - ing friends and neigh - bors, . . . For the time has

land of gold - en sun - light. . 3. Let me sing my thanks to you for your love and
come when I must leave you. .

land of gold - en sun - light. . 3. Let me sing my thanks to you for your love and
come when I must leave you. .

land of gold - en sun - light. . 3. Let me sing my thanks for
come when I must leave you. .

land of gold - en sun - light. . 3. Let me sing my thanks for
come when I must leave you. .

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. Each pair has a treble and a bass staff. The piano accompaniment is shown in grand staff notation. The lyrics are repeated four times, corresponding to the four vocal staves. The first two staves have the full lyrics, while the last two have partial lyrics. The piano accompaniment provides a harmonic background for the vocal lines.

kind - ness. . How the lit - tle night - in - gale you wel - comed 'Til my song rang . in the

kind - ness. . How the lit - tle night - in - gale you wel - comed 'Til my song rang . in the

kind - ness. . How the lit - tle night - in - gale you wel - comed 'Til my song rang . in the

kind - ness. . How the lit - tle night - in - gale you wel - comed 'Til my song rang . in the

The second system of the musical score continues the vocal and piano parts. It also consists of four vocal staves and a piano accompaniment. The lyrics are repeated four times. The vocal staves show the continuation of the melody and harmony from the first system. The piano accompaniment continues with its harmonic support. The system concludes with a final chord in the piano part.

THE NIGHTINGALE

cool of the eve - ning . Safe with you were my chil-dren in the for - est.

cool of the eve - ning . Safe with you were my chil-dren in the for - est.

cool of the eve - ning . Safe with you were my chil-dren in the for - est.

cool of the eve - ning . Safe with you were my chil-dren in the for - est.

The first system of the musical score for 'The Nightingale' consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass line. The piano accompaniment is shown in grand staff notation. The lyrics are repeated four times across the staves. Dynamic markings include *f* (forte) and *ff* (fortissimo).

Glad - ly in your land would I lin - ger,

Glad - ly in your land would I lin - ger,

Glad - ly in your land would I lin - ger,

Glad - ly in your land would I lin - ger, But the win - ter

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are repeated three times, followed by a final line. Dynamic markings include *p* (piano).

But the win - ter night now is up - on us. . . White and cru - el

But the win - ter night now is up - on us. . . White and cru - el

But the win - ter night now is up - on us. . . White and cru - el

night now . . is up - on us. . . White and cru - el

This system contains five staves. The first four are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The fifth is a piano accompaniment. Dynamics include *p* and *pp*. There are triplets marked with a '3' and a slur.

snow, how I fear it! Cold and i - cy wind, how I fear it!

snow, how I fear it! Cold and i - cy wind, how I fear it!

snow, how I fear it! Cold and i - cy wind, how I fear it!

snow, how I fear it! Cold and i - cy wind, how I fear it!

This system contains five staves, continuing the vocal and piano parts from the first system. Dynamics include *p*. There are accents marked with a '>' symbol.

ff When the gold-en sun of spring is shin-ing. . *f* With my sweet-est sing-ing

ff When the gold-en sun of spring is shin-ing. . *f* With my sweet-est sing-ing

ff When the gold-en sun of spring is shin-ing. . *f* With my sweet-est sing-ing

ff When the gold-en sun of spring is shin-ing. . *f* With my sweet-est sing-ing

ff I shall hail you, *pp* With sweet sing-ing I shall hail you. .

ff I shall hail you, *pp* With sweet sing-ing I shall hail you. .

ff I shall hail you, *pp* With sweet sing-ing I shall hail you. .

ff I shall hail you, *pp* With sweet sing-ing I shall hail you. .

EZEKIEL SAW DE WHEEL

Negro Spiritual

Animato ♩ = 76
SOPRANO AND ALTO

f *p*

E - ze - kiel saw de wheel 'Way up in de mid-dle ob de air. E - ze - kiel saw de wheel

TENOR AND BASS

f

poco rit. *a tempo*

p *mf* *p*

'Way in de mid-dle ob de air. De big wheel run by faith, An' de lit-tle wheel run by de

p

poco rit. *f* *Fine*

grace ob God. 'Tis a wheel in a wheel 'Way in de mid-dle ob de air.

f

SOLO

CHORUS

f *p*

1. Some go to church fo' to sing an' shout,
2. Let me tell you what a hyp-o - crit - 'll do, } 'Way in de mid-dle ob de air;
3. One o' dese days, 'bout twelve o' - clock, }

p

SOLO

CHORUS

f *mf* *dim* - in - u - en - do *D.C.*

{ Be - fo' six months dey's all turned out }
He'll talk 'bout me an' he'll talk 'bout yo', } 'Way in de mid-dle ob de air.
' Dis ole worl' gwine to reel an' rock }

dim - in - u - en - do

mf

IN THE BLEAK DECEMBER

From the German
Andante ♩ = 104
SOPRANO

Katherine K. Davis

p

1. In the bleak De - cem - ber Cold are the winds that blow.
2. In the bleak De - cem - ber Snows on my soul lie deep.

ALTO

1. Cold, cold winds blow.
2. Snows, snows lie deep.

TENOR

1. In the bleak De - cem - ber cold winds blow.
2. In the bleak De - cem - ber snows lie deep.

BASS

1. Cold winds blow, . . . Cold winds
2. Snows lie deep, . . . Snows lie .

p (Piano for rehearsal only)

Do the woods re - mem - ber Glo - ries that fad - ed long a - go?
What should I re - mem - ber? Why should my heart still weep?

Glo - ries long a - go?
Why, why do I weep?

Do the woods re - mem - ber Glo - ries long a - go?
What should I re - mem - ber? Why do I weep?

blow. deep. Glo - ries long a - go?
Why, why do I weep?

cresc. poco a poco *mf*

Ev - 'ry leaf has fall - en, Ev - 'ry bird has flown, Down falls the
 Ev - 'ry hope has with - ered, Ev - 'ry dream has died, Come now at

cresc. poco a poco *mf*

Now ev - 'ry leaf has fall - en, Ev - 'ry bird has flown, . .
 Now ev - 'ry hope has with - ered, Ev - 'ry dream has died, . .

cresc. poco a poco *mf*

Ev - - 'ry leaf has fall - en, has fall - en, Down falls the
 Ev - - 'ry hope has with - ered, has with - ered, Come now at

cresc. poco a poco *mf*

Ev - - 'ry leaf has fall - en, Ev - 'ry bird has flown, . .
 Ev - - 'ry hope has with - ered, Ev - 'ry dream has died, . .

cresc. poco a poco *mf*

p *rall.* *pp*

soft, si - lent snow, Down falls the soft, si - lent snow.
 last, gen - tle sleep, Come now at last, gen - tle sleep.

p *rall.* *pp*

Down falls the snow, Down falls . . the si - lent snow.
 Come, gen - tle sleep, Come at last, . . gen - tle sleep.

p *rall.* *pp*

soft, si - lent snow, Down falls the soft, si - lent snow.
 last, gen - tle sleep, Come now at last, gen - tle sleep.

p *rall.* *pp*

Down . . falls the si - lent snow, . . Down falls the snow.
 Come, . . come . . now at last, . . Come, gen - tle sleep.

p *rall.* *pp*

SWANSEA TOWN

English Folk Song
Arranged by Luther W. Goodhart

Allegro ma non troppo ♩ = 126

mf

1. Oh, fare - well to you, my Nan - cy, . ten thou - sand times a - dieu! I'm
2. Oh, it's now that I am out at sea, and you are far be - hind; Kind

mf

bound to cross the o - cean, girl, once more to part from you; Once more to part from
let - ters I will write to you of the se - crets of my mind; The se - crets of my

f *dim - in - u - en -*

you, fine girl, } You're the girl that I a - dore, But still I live in hopes to see old
mind, fine girl, }

f *dim - in - u - en -*

do *ff*

Swan - sea Town once more. Old Swan - sea Town once more, fine girl, You're the

do *ff*

dim *in - u - en - do mf*

girl that I a - dore, But still I live in hopes to see old Swan - sea Town once more.

dim - in - u - en - do mf

THEY LED MY LORD AWAY

Tempo rubato (With deep feeling) **Negro Spiritual**

SOPRANO AND ALTO

mp They led my Lord a - way, a - way, a - way, They

TENOR AND BASS

mp They led my Lord a - way, a - way, a - way, They

p led my Lord a - way, O tell me where to find him. *p* **Fine**

SOLO **CHORUS** *p* **SOLO**

1. The wick-ed Ro-mans in - a one band, Tell me where to find him; They .
 2. They led him up to Pi - late's bar, Tell me where to find him; But the
 3. Old Pi - late said, "I wash my hands," Tell me where to find him, I . .

p **CHORUS** *poco rit.* **D.C.**

cru - ci - fied the Son of Man, Tell me where to find him.
 judge could not con-demn him there, Tell me where to find him.
 find no fault in this just Man, Tell me where to find him.

APRIL

(FROM "FAUST")

Ann White
Moderato ♩ = 80

Charles Gounod

mf

1. Wake, earth! Win-ter is done; Wel-come the
2. Bright flow'rs sweet-en the air Spread-ing their

mf

con Ped.

days of gold-en sun. On
beau-ty ev-'ry-where, And

hill-side there are vi-o-lets grow-ing, The
thrush-es with their mag-i-cal sing-ing, Have

soft west - ern wind is blow - - - ing. Lift your
set all the val - ley ring - - - ing. Lift your

The first system of the musical score for 'April'. It features a vocal melody in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The lyrics are: 'soft west - ern wind is blow - - - ing. Lift your set all the val - ley ring - - - ing. Lift your'.

hearts! Lo, win - ter is past, Spring has

8ve

The second system of the musical score. The vocal melody continues with the lyrics 'hearts! Lo, win - ter is past, Spring has'. The piano accompaniment features a dense texture of chords and moving lines. A dynamic marking of *8ve* (octave) is present above the piano part.

come, has come at last.

8ve

f

The third system of the musical score. The vocal melody concludes with the lyrics 'come, has come at last.'. The piano accompaniment continues with a powerful, chordal texture. Dynamic markings of *8ve* and *f* (forte) are present.

ANNIE LAURIE

Douglass of Fingland

Scotch Folk Song

Con molto espressione ♩ = 80*tempo rubato*

UNISON

1. Max - wel - ton's braes are bon-nie, Where
 2. Her brow is like the snaw-drift, Her
 3. Like dew on the gow - an ly - ing, Is the

mf *p* *pp*

Ped.

ear - ly fa's the dew, And 'twas there that An - nie Lau - rie Gied me her prom - ise true,
 throat is like the swan, Her face it is the fair - est That e'er the sun shone on,
 fa' o' her fair - y feet; And like winds in sum - mer sigh - ing, Her voice is low and sweet,

Ped.

REFRAIN

mf Animato ♩ = 84

Gied me her prom - ise true, Which ne'er for - got will be,
 That e'er the sun shone on, And dark blue is her c'e,
pp Her voice is low and sweet, And she's a' the world to me,

mf *f*

Animato *mf* *f*

a tempo *dim. e rall.* *pp* *pp*

f *p* *pp* *pp*

And for bon - nie An - nie Lau - rie I'd lay me doon and dee.

a tempo *f* *dim e rall.* *p* *pp* *pp*

WESTMINSTER CAROL

Allegro moderato ♩ = 112

Old English

mf

1. An - gels we have heard on high, Sweet - ly sing - ing o'er the plains
 2. Shep - herds, why this ju - bi - lee? Why your joy - ous strains pro - long?
 3. Come to Beth - le - hem and see Him whose birth the an - gels sing.

mf

And the moun - tains in re - ply Ech - o - ing their joy - ous strains.
 What the glad - some tid - ings be Which in - spire your heav'n - ly song?
 Come a - dore on bend - ed knee Christ the Lord, the new - born King.

CHORUS

f *p* *mf*

Glo - - - - - ri - a in ex - cel - sis De - o,

p *mf*

Glo - - - - - ri - a in ex - cel - sis De - o.

A SONG OF JOY

Allegro ♩ = 80
SOPRANOS OR TENORS

John Parry

f *mf*

O . chant in hap - py strains the song, the song of joy,

ALTOS OR BASSES *f*

O chant in hap - py strains the song, the song of

O come, ye bards, with hap - py, hap - py strains. O come, ye

joy, ye bards, with hap - py, hap - py strains, O come, ye bards, with

bards, with hap - py, hap - py strains, Chant the song of joy, the

hap - py, hap - py strains,

cresc - en - do

song of joy. La la la la la la la la la

La la la la la la la la la

f

mf la La la la la la la La

La la la la la la La la la la la la la la la

dim - in - u - en - do

f dim - in - u - en - do , *dim - in - u - en - do*

la la la la la la la la la La la la la la la la la la

dim - in - u - en - do

la La la la la la la la la la La

A SONG OF JOY

111

La la la la la la la La la . . . la la . . . la la la la La

la la la la la la la La la la la la la la La

la la La la la la la La la la la. O chant,

la la La la la la la La la la la O come and chant, . .

O chant, O come, ye bards, and chant, chant the song of joy.

O come and chant, . . O come, ye bards, and chant, chant the song of joy.

ROLL, JORDAN, ROLL

Negro Spiritual

Maestoso ♩ = 56 CHORUS

Roll, Jor - dan,* roll, Roll, Jor - dan, roll, I want to go to

Più mosso ♩ = 72

heab - en when I die, To heah Jor - dan roll.

Fine SOLO

1. O brud - der, }
 2. O sis - ter, } you ought t' have
 3. O preach - er, }
 4. O sin - ners, }

mp CHORUS SOLO *p* CHORUS *D.C.*

been there, Yes, my Lord! A - sit - tin' in de king - dom To heah Jor - dan roll.

* Pronounced "Jerdan"

THREE FISHERS WENT SAILING

Rev. Charles Kingsley

John Hullah

Andantino. Tempo rubato

Piano introduction in 6/8 time. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mp*, *p*, *f*, and *fz*.

UNISON (TENORS AND BASSES)

1. Three fish - ers went sail - ing out'
 2. Three wives sat up in the

First system of the vocal and piano accompaniment. The vocal line begins with a rest followed by the lyrics. The piano accompaniment continues with the same eighth-note pattern. Dynamics include *fz* and *p*.

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a crescendo marked *cresc* and *en - do*. Dynamics include *mf*.

Third system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a *un poco rall.* marking and dynamics including *fz* and *p*.

a tempo p

out of the town; For men must work, and wom - en must weep, And there's
rag - ged and brown; But men must work, and wom - en must weep, . . Tho'

a tempo

cresc. f

lit - tle to earn, and man - y to keep; Tho' the har - bor bar be moan - -
storms be sud - den and wa - ters deep; And the har - bor bar be moan - -

fz cresc.

pp un poco meno mosso

- - - ing. 3. Three corps - es lay out on the

p un poco meno mosso

shin - ing sands, In the morn - ing gleam as the tide went down, And the

THREE FISHERS WENT SAILING

f accel. *rall.*

wom - en are weep - ing and wring - ing their hands, For those who will nev - er come

f accel. *fz* *mf rall.*

a tempo

back to the town; *pp* For men must work, and wom - en must weep,

pp

And the soon - er its o - ver, the soon - er to sleep, And good -

fz

cresc. *f*

bye to the bar and its moan - - - - - ing.

cresc. *f* *p*

pp

OLD FOLKS AT HOME

Stephen C. Foster

Stephen C. Foster

Andante espressivo ♩ = 80

1. 'Way down up - on de Swa - nee Rib - bah, Far, far a - way, Dere's wha' my heart is
 2. All roun' de lit - tle farm I wan - der'd When I was young, Den man - y hap - py
 3. One lit - tle hut a - mong de bush - es, One dat I love, Still sad - ly to my

turn - ing eb - bah, Dere's wha' de old folks stay. All up an' down de
 days I squan - der'd, Man - y de songs I sung. When I was play - in'
 mem - 'ry rush - es, No mat - ter where I rove. When will I see de

whole cre - a - tion Sad - ly I roam, Still long - ing for de old plan - ta - tion,
 wid my brud - der, Hap - py was I; Oh! take me to my kind old mud - der,
 bees a - hum - min' All roun' de comb? When will I hear de ban - jo tum - min',

CHORUS

An' for de old folks at home. All de world am sad and drear - y Eb - 'ry - where I
 Dere let me live and die.
 Down in my good old home?

roam; Oh! dark - ies, how my heart grows wea - ry, Far from de old folks at home.

THE SLEEP OF THE CHILD JESUS

English version by Lydia Foote

F. A. Gevaert

Andantino ♩ = 66

SOPRANO

pp sempre

1. Here where the ox and ass re - cline,
2. Here where the rose and lil - y twine,
3. Here where the shep - herds saw the sign,

ALTO

TENOR

BASS

Andantino

(For rehearsal only)

Thou - sand Cher - u - bim, thou - sand Ser - a - phim, Spread their wings a -

sleep, Sleep, Ser - a - phim.

sleep, Sleep, Ser - a - phim.

sleep, Sleep, Ser - a - phim.

bove the won - drous Lord . . of . Love, . . . Sleep, sleep!

pp , > dim. , poco rit. , ppp

Sleep, . sleep, sleep, . . King of an - gels, sleep!

pp , > dim. , poco rit. , ppp

Sleep, . sleep, sleep, . . King of an - gels, sleep!

pp , > dim. , poco rit. , ppp

Sleep, sleep, sleep, . sleep, sleep!

SAVIOUR, TEACH ME DAY BY DAY

(FROM "DER FREISCHÜTZ")

Jane E. Leeson

Carl Maria von Weber

Andante ♩ = 108

1. Sav-iour, teach me day by day Love's sweet les - son to o - bey; Sweet - er
 2. Teach me all thy steps to trace, Strong to fol - low in thy grace; Learn - ing
 3. Love in lov - ing finds em - ploy, In o - be - dience all her joy, Ev - er
 4. Thus may I re - joice to show That I feel . the love I owe; Sing - ing,

les - son can - not . . be, }
 how to love from thee, } Lov - ing him who first loved me. A-MEN.
 new that joy will be,
 till thy face I see,

IT WAS A LOVER AND HIS LASS

(FROM "AS YOU LIKE IT")

William Shakespeare

Thomas Morley

Moderato ♩ = 88

Piano introduction in 2/4 time, key of B-flat major. The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), and *p* (piano).

mf SOLO OR UNISON

1. It was a lov - er and his lass, With a hey, with a ho, with a
2. This car - ol they be - gan that hour, With a hey, with a ho, with a
3. Then, pret - ty lov - ers, take the time, With a hey, with a ho, with a

Piano accompaniment for the first vocal entry. It begins with a *mf* (mezzo-forte) dynamic and continues with a steady accompaniment for the vocal line.

hey no - ni - no, and a hey . . . no - ni - no, ni - no, That o'er the green corn -
 hey no - ni - no, and a hey . . . no - ni - no, ni - no, How that life was
 hey no - ni - no, and a hey . . . no - ni - no, ni - no, For love is crown - ed

Piano accompaniment for the second vocal entry, continuing the melody and bass line.

fields did pass, }
 but a flow'r } In spring time, in spring time, in spring time, The on - ly pret - ty
 with the prime }

Piano accompaniment for the third vocal entry. It includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The piece concludes with a final chord.

ring time, When birds do sing, hey ding a ding a ding, hey ding a ding a ding, hey

ding a ding a ding; Sweet lov - ers love the spring.

Allegro moderato $\text{♩} = 84$

SOLO OR UNISON

mf Lit - tle Da - vid, play on yo' harp, Hal - le - lul Hal - le - lul Lit - tle Da - vid, play on yo'

mf Hal - le - lul

f O Hal - le - lul lul

f harp, Hal - le - lul lul

LITTLE DAVID

Negro Spiritual

Allegro moderato $\text{♩} = 84$

SOLO OR UNISON

mf Lit - tle Da - vid, play on yo' harp, Hal - le - lul Hal - le - lul Lit - tle Da - vid, play on yo'

mf Hal - le - lul

TENOR (OR BASS) SOLO

f O Hal - le - lul lul

f harp, Hal - le - lul lul

1. Li'l Da - vid was a shep - herd boy, He slew Go - liath and sang for joy.
2. Ole Dan - iel in de li - ons' den, But he came out all whole a - gain.
3. Li'l Da - vid was a might - y king, And all de peo - ple came to sing.

D.C. al Fine

OH, MY LUVE'S LIKE A RED, RED ROSE

G. M. Garrett

SOPRANO AND ALTO $\text{♩} = 126$ *Moderato*

1. Oh, my luve's like a red, red rose, That's new-ly sprung in June,
2. Till a' the seas gang dry, my dear, And the rocks melt wi' the sun,

TENOR AND BASS

new - - ly sprung in June,
rocks . . melt wi' the sun,

Oh, my luve's like the mel-o-die That's sweet-ly play'd in tune, That's
I will luve thee still, my dear, While the sands o' life shall run, While the

sweet - ly play'd in tune, that's play'd
sands, the sands o' life, o' life

sweet - - ly, sweet - ly play'd in tune, play'd in tune, tune. As fair art
sands o' life, the sands o' life, o' life shall run, run. And fare thee
sweet - ly play'd in tune, that's sweet-ly play'd in tune, tune.
sands, the sands o' life, the sands o' life shall run, run.

sweet - - ly, sweet - ly play'd in tune, play'd in tune, tune.
sands o' life, the sands o' life, o' life shall run, run.

thou, . . . my bon-nie lass, . . .
well, . . . my on - ly luve, . . .

As fair art thou, my bon-nie lass, So deep in luve am I, And I will luve thee
And fare thee well, my on - ly luve, And fare thee well a while: And I will come a -

still, my dear, Till a' the seas gang dry, And I will luv thee still, my dear, And
gain, my luv, Tho' 'twere ten thou-sand mile, And I will come a - gain, my luv, And

f And I will luv thee, luv thee
And I will come, will come a

I will luv thee, luv thee still, my dear,
I will come, will come a - gain, my luv,

ff rall.
I will luv thee still, luv thee still, my dear, Till a' the seas gang dry.
I will come a - gain, come a - gain, my luv, Tho' 'twere ten thou-sand mile.
And I will luv thee still, my dear,
And I will come a - gain, my luv, *rall.*

f still, my dear, And I will luv thee still, my dear,
gain, my luv, And I will come a - gain, my luv,

O HUSH THEE, MY BABIE

Sir Walter Scott

Sir Arthur Sullivan

p *104*
1. O hush thee, my ba - bie, thy sire was a knight, Thy moth - er a la - dy both
2. O fear not the bu - gle, though loud - ly it blows; It calls but the war - ders that

dim. *p*
gen - tle and bright, both gen - tle and bright. The woods and the glens from the tow'rs which we
guard thy re - pose, that guard thy re - pose. Their bows would be bend - ed, their blades would be

O HUSH THEE, MY BABIE

They are all . be - long - ing, dear ba - bie, to thee,
Ere the step of a foe - man draws near to thy bed,

see, red, They are all Ere the step be - long - ing to thee, They are all be - of a foe - man draws near, Ere the step of a

O hush

long - ing, dear ba - bie, to thee. O hush thee, my ba - bie, O hush thee, my
foe - man draws near to thy bed. O hush thee, my ba - bie, O hush thee, my

long - ing to thee. O hush thee,
foe - man draws near. O hush thee,

. . thee, my ba - - - - - bie.

ba - bie, O hush thee, my ba - bie. 3. O hush thee, my ba - bie, the

time soon will come, When thy sleep shall be bro - ken by trum - pet and drum, by

trum-pet and drum. Then hush thee, my dar-ling, take rest while you may, For strife comes with strife strife comes with

man-hood, and wak-ing with day, For strife comes with man-hood and wak - ing with . . comes with man - hood, man-hood, and wak-ing with day, wak-ing with day. O

O hush thee, O hush day. O hush thee, my ba - bie, O hush thee, my ba - bie, O hush thee, my hush thee,

. . thee, O hush thee, O hush thee, ba - bie, O hush thee, my babe, O hush thee, my ba - - bie! hush thee, O hush thee, hush thee, my babe,

JESU, WORD OF GOD INCARNATE

(AVE VERUM)

Wolfgang Amadeus Mozart

Adagio ♩ = 72 *pp*

Je - su, Word of God In - car - nate, Of the
A - ve, A - ve ve - rum cor - pus na - tum

Adagio *p*

Vir - gin Ma - ry born; On the cross thy sa - cred Bod - y, For
de Ma - ri - a Vir - gi - ne ve - re pas - sum im - mo - la - tum in

cresc. *f*

sa - cred Bod - y
im - mo - la - tum

cresc. *f*

us men with nails was torn.
cru - ce pro ho - mi - ne.

f

For us men with nails was torn.
in cru - ce pro ho - mi - ne.

f

For us men with nails was torn.
in cru - ce pro ho - mi - ne.

f

p

Cleanse us by the Blood and Wa - ter Stream - ing from thy
Cu - jus la - tus per - fo - ra - tum un - da flux - it et

p *dim.*

pp *cresc* *en*

pierc - ed side. Feed us with thy Bod - y bro - ken,
san - guine. Es - to no - bis prae - gus - ta - tum in

pp *cresc*

Feed us with thy Bod - y
Es - to no - bis prae - gus -

do *f* *Now, now, . . . now,*
in mor - tis ex - a - mi - ne,

do *f* *Now, now, . . .*
in mor - tis ex - a - mi - ne,

do *f*

JESU, WORD OF GOD INCARNATE

now and in death's ag - o - ny.
 tis ex - a - mi - ne.
dim. p pp

. and in death's ag - o - ny.
 tis ex - a - mi - ne.
dim. p pp

. and in death's ag - o - ny.
 tis ex - a - mi - ne.
dim. p pp tr

O WORSHIP THE KING

(LYONS)

Sir Robert Grant

Franz Joseph Haydn

$\text{♩} = 104$

1. O wor - ship the King All glo - rious a - bove; O grate - ful - ly
 2. O tell of his might, O sing of his grace, Whose robe is the

sing His pow'r and his love; Our Shield and De - fend - er, The
 light; Whose can - o - py, space; His char - iots of wrath The

An - cient of days, Pa - vil - ioned in splen - dor, And gird - ed with praise.
 thun - der - clouds form, And dark is his path On the wings of the storm. A - MEN.

3 Thy bountiful care
 What tongue can recite?
 It breathes in the air,
 It shines in the light.
 It streams from the hills,
 And descends to the plain,
 It sweetly distils
 In the dew and the rain.

4 Frail children of dust,
 And feeble as frail,
 In thee do we trust,
 Nor find thee to fail;
 Thy mercies, how tender,
 How firm to the end,
 Our Maker, Defender,
 Redeemer, and Friend.

JESUS, LOVER OF MY SOUL

(ABERYSTWYTH)

Charles Wesley

Joseph Parry

mf $\text{♩} = 58$

1. Je - sus, Lov - er of my soul, Let me to thy bos - om fly,
 2. Oth - er ref - uge have I none, Hangs my help - less soul on thee.
 3. Plen - teous grace with thee is found, Grace to cov - er all my sin;

While the bil - lows near me roll, While the tem - pest still is high!
 Leave, ah, leave me not a - lone, Still sup - port and com - fort me;
 Let the heal - ing streams a - bound; Make and keep me pure with - in.

mp

Hide me, O my Sav - iour, hide, Till the storm of life is past;
 All my trust on thee is stayed, All my help from thee I bring;
 Thou of life the foun - tain art, Free - ly let me take of thee;

f

Safe in - to the ha - ven guide, O re - ceive my soul at last!
 Cov - er my de - fense - less head With the shad - ow of thy wing!
 Spring thou up with - in my heart, Rise to all e - ter - ni - ty. A-MEN.

THOU'RT LIKE UNTO A FLOWER

(DU BIST WIE EINE BLUME)

Heinrich Heine

Translation by Natalie Macfarren

Moderato ♩ = 58

Anton Rubinstein

Op. 32, No. 5

p

Thou'rt like un - to a flow - er, As
 Du bist wie ei - ne Blu - me, so

pp *p* *pp* *p*

con Pedale

fair, as pure, as bright, . . . I gaze on thee and sad - ness Steals
 hold und schön und rein, . . . Ich schau' dich an, und Weh - muth schleicht

cresc.

p

o'er my heart's de - light, . . . I long on those gold-en tres - ses My
 mir ins Herz hin - ein, . . . Mir ist, als ob ich die Hän - de aufs

p *p* *p*

fold - ed hands to lay, . . . Pray-ing that Heav'n may pre-serve thee So
 Haupt dir le - gen sollt', . . . Be-tend, dass Gott dich er - hal - te so.

mf *fp*

cresc.

fair, so pure al - way, . . . Pray - ing that Heav'n may pre-serve thee,
 rein und schon und hold, . . . Be - tend, dass Gott dich er - hal - te

p

So fair, so pure . . . al - way, . . .
 so rein und schon . . . und hold, . . .

Pray - ing that Heav'n may pre-serve thee, . . .
 be - tend dass Gott dich er - hal - te, . . .

So fair, so pure . . . al - way, . . .
 so rein und schon . . . und hold, . . .

p *mp* *pp*

A SPRING SONG

(FROM "THE AFTERGLOW")

Ciro Pinsuti

Allegro moderato ♩ = 88

SOPRANO AND ALTO

1. I sat be-neath the A-beles old, The meads were shot with green and gold, And
 2. The bus-y bab-bling wa-ter fall Me-lo-dious-ly kept time to all, The
 3. O love-ly, love-ly, love-ly spring! O rob'd in sun-beams, bride-groom, king! Breathe

TENOR AND BASS

un - der-neath my feet there roll'd The lit - tle sil - v'ry Gad; The cuck-oo and the
 rich May mu - sic mys - ti - cal . Ton'd to the fresh-'ning air; . Each rip - 'ning bud that
 on my heart and bid me sing, Or rath - er praise and pray; For em - blems are these

thrush were sing-ing, sing-ing, sing-ing; The sheep-bells on the hills . were
 o - pen, that o - pen, o - pen flies, Seem'd gasp-ing with a gay, . a
 sun - ny, these sun - ny, sun - ny hours, These gold - - en meads and

thrush were sing - ing,
 o - pen flies, that
 sun - ny hours, these

hills were ring - ing,
 gay sur - prise, a
 meads and streams, and

ring - ing, ring - ing, ring - ing; All life was gay and glad! . All
 gay . . sur - prise . To greet a world so fair, . To
 streams, . and . . flowers, Of ev - er - last - ing May! . Of

1. Glad
 2. Fair
 3. May

life was gay and glad! All life was gay and glad,
 greet a world so fair, To greet a world so fair,
 ev - er - last - ing May, Of ev - er - last - ing May,

was gay and glad! All life was gay, was gay and glad!
 a world so fair! A world so fair, a world so fair!
 of ev - er - last - ing, Of May, of ev - er - last - ing May!

was gay and glad!
 so fair, so fair!
 of ev - er - last - ing May!

O GOD OF LOVE, O KING OF PEACE

(A SONG OF PEACE)

Henry W. Baker

Henry W. Baker

VOICES IN UNISON ♩ = 92

1. O God of Love, O King of Peace, Make wars thro'-out the world to cease;
 2. Re-mem-ber, Lord, thy works of old, The won-ders that our fa - thers told;
 3. Whom shall we trust but thee, O Lord? Where rest but on thy faith - ful word?

The wrath of sin - ful men re - strain, Give Peace, O God, give Peace a - gain!
 Re - mem-ber not our sin's dark stain, Give Peace, O God, give Peace a - gain!
 None ev - er called on thee in vain, Give Peace, O God, give Peace a - gain! A - MEN.

PRITHEE, PRETTY MAIDEN

(FROM "PATIENCE")

W. S. Gilbert

Sir Arthur Sullivan

Allegretto ♩ = 100

GROSVENOR

mp

1. Prith-ee, pret-ty maid-en,
2. Prith-ee, pret-ty maid-en,

mf *mp*

p

prith-ee tell me true, Hey but I'm dole-ful, wil-low, wil-low wa-ly!
will you mar-ry me? Hey but I'm dole-ful, wil-low, wil-low wa-ly!

p

mp

Have you e'er a lov-er a-dang-ling aft-er you? Hey wil-low wa-ly O!
I may say at once I'm a man of prop-er-tee, Hey wil-low wa-ly O!

mp

rall.

I would fain dis-cov-er. If you have a lov-er, Hey wil-low wa-ly O!
Mon-ey, I de-spise it, But man-y peo-ple prize it, Hey wil-low wa-ly O!

rall.

PATIENCE

mp Gen - tle sir, my heart is fro - lic - some and free, Hey but he's dole - ful,
 Gen - tle sir, al - tho' to mar - ry I de - sign, Hey but he's dole - ful,

p

mp wil - low wil - low wa - ly! No - bod - y I care for comes a - court - ing me—
 wil - low wil - low wa - ly! As yet I do not know you and so I must de - cline,

mp

Hey wil - low wa - ly O! No - bod - y I care for . .
 Hey wil - low wa - ly O! To oth - er peo - ple go you, As

rall. Comes a - court - ing there - fore, Hey . . wil - low wa - ly O!
 yet I do not know you, Hey . . wil - low wa - ly O!

rall.

LO, HOW A ROSE E'ER BLOOMING

English translation by Dr. Paul R. Pope

Michael Praetorius

Con animo e molto espressione

♩ = 112

mp frag - ile stem

O glo - rious rose fair bloom - ing, From frag - ile stem hath sprung!

mp frag - ile stem . . . hath sprung!

From frag - ile stem hath sprung!

a tempo mf Jes - se came a son, *poco rit. mf a tempo*

As men of old were sing - ing, From Jes - se came a son, When bloom'd this

a tempo mf Jes - se came a son,

f ra - diant flow - er *f* A - mid the snows of win - ter, *p* Close at the mid - night hour. *poco rit. pp*

at the mid - night hour.

p a tempo I - sa - iah had . . . in mind; *poco rit.*

That rose with fra - grance lad - en, I - sa - iah had in mind;

p I - sa - iah had in mind;

a tempo mf Should give to all . . . man-kind. *poco rit. mf a tempo*

Ma - ry, the ho - ly maid - en, Should give . . . to all man-kind. Thro' God's e -

mf Should give to all man - kind.

PRAYER OF THANKSGIVING

f ALL VOICES

3. We all do ex -

tol thee, thou Lead - er in bat - tle, And pray that thou still our De - fend - er wilt

be; Let thy con - gre - ga - tion es - cape trib - u - la - tion; Thy name be ev - er

prais'd, O Lord, make us free! Lord, make

us free!

ff

Ped. * *Ped.* * *Ped.* *

THE FORTY-SECOND PSALM

Paraphrase by Ann White

French Chant

mf $\text{♩} = 80$

1. { As the hart in wood-land wan-d'ring Thirst-eth for the wa-ters free,
So my wea-ry soul is long-ing, Long-ing, Lord, to turn to thee.

2. { Soul, why art thou sad and wea-ry? Why, my soul, art thou down-cast?
Trust in God and lean up-on him, For his strength shall hold thee fast.

(1.) For the God, the liv-ing One, Thirsts my soul till day is done;
(2.) Lean up-on the Lord by day, He shall guide thee on thy way;

When shall I ap-pear be-fore him, Wor-ship and a-dore him?
Rest, when dark-est night's de-scend-ing, In his love un-end-ing.

THERE ARE MANY FLAGS IN MANY LANDS

M. H. Howlston

Arranged by Luther W. Goodhart

Allegretto ♩ = 104

mf

1. There are man - y flags in man - y lands, There are flags of . ev - 'ry
 2. We shall al - ways love the Stars and Stripes, And we mean to be ev - er

hue; But there is no flag how - ev - er grand, Like our own Red, White and Blue.
 true To this land of ours and the dear old flag, The Red, the White and the Blue.

CHORUS

Then hur - rah for the flag, Our coun - try's flag, Its stripes and white stars

too; There is no flag in an - y land Like our own Red, White and Blue.

SPRINGTIDE

(FRÜHLINGSZEIT)

Reinhold Becker

Not too fast, with a joyful expression

mf

1. When the spring-tide o'er the hills is seen And the
2. When the gla-cier to the sun's heat yields And the

mf $\text{♩} = 66$

Ped. *

p

sun's warm rays dis-solve the snow, When the trees first don their
moun-tains pour their tor-rents down, When in ver-dure clad are

dim - in - u - en - do *p*

Ped. *

mf

garb of green, And the vio-lets first their pur-ple show, When through
all the fields And with songs of birds the woods re-sound, When the

Ped. *

cresc. *f* *rit.*

hill and dale signs of win-ter fail, Gone is all the snow, And gales don't
breez-es bear flow-ers' in-cense rare And the sky se-rene a-bove is

mf *cresc.* *f* *rit.*

a tempo *mf* *f*

blow, . . . Then the val-leys shout, and the hills a - bout Ech - o
seen, . . .

a tempo *f* R.H. 8 *mf* *f*

Ped. * *Ped.* * *Ped.* *

mf

the re - frain: Spring is come a - gain! Then the val - leys shout . and the

mf

Ped. * *Ped.* * *#Ped.* *

f

hills cry out: Spring is come a - gain!

f *f*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

2 2 1 and 2

Ped. * *Ped.* * *Ped.*

3. Ah! and was this not the time of year, When our

dim.

p

hearts first knew of love and bliss, When we grew to one an - oth - er

mf

rit.

mf

mf

rit.

Ped.

Ped.

dear, When our lips first lin - gered in a kiss? Then the

a tempo

f

p

a tempo

f

mf

Ped.

Ped.

glen a - woke, Win - ter's spell was broke, And the birds then sang till the

cresc.

p

cresc.

Ped.

Ped.

Ped.

f

wood - land rang, And the birds then sang till the wood - land rang. Then the

Ped. *p cresc* *en* *do* *cresc.*

val - leys cried and the hills re - plied, Then the val - leys cried and the

Ped. *p cresc* *en* *do* *cresc.*

f *mf*

hills re - plied. Spring has come at last! Spring has come at last! Then the

Ped. *mf* *f*

val - leys cried and the hills re - plied: Spring has come at last!

Ped. *f* *ff* *f*

Ped. *Ped.* *Ped.* *Ped.*

CALM AS THE NIGHT

From the German

Carl Bohm

Poco tranquillo ♩ = 108

The piano introduction is in G major, 4/4 time, and 6/8 meter. It begins with a mezzo-forte (mf) dynamic. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a ritardando (rit.) marking.

p Calm as the night, *mf* Deep as the sea, . . Thy love for

The vocal entry begins with a piano (p) dynamic. The melody is simple and lyrical. The piano accompaniment starts with a mezzo-forte (mf) dynamic, featuring a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

mp a tempo *mf*

The piano accompaniment continues with a mezzo-piano (mp) dynamic and a tempo marking. The melody in the right hand is more active, featuring a series of eighth and sixteenth notes. The left hand continues with a steady eighth-note accompaniment. The dynamic changes to mezzo-forte (mf) in the final measure.

poco rit. *a tempo* me . . should be, . . .

poco rit. *a tempo* me should be, . . . should be. Calm as the

The vocal entry begins with a piano (p) dynamic. The melody is simple and lyrical. The piano accompaniment starts with a mezzo-forte (mf) dynamic, featuring a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The dynamic changes to mezzo-forte (mf) in the final measure.

poco rit. *a tempo* Calm as the night, Calm as the

The piano accompaniment continues with a mezzo-piano (mp) dynamic and a tempo marking. The melody in the right hand is more active, featuring a series of eighth and sixteenth notes. The left hand continues with a steady eighth-note accompaniment. The dynamic changes to mezzo-forte (mf) in the final measure.

CALM AS THE NIGHT

145

night, . . . And deep as the sea.

night, the night, And deep as the sea, the sea, . . . Thy love for
calm as night,

night, . . . And deep as the sea,

> dim - in - u - en - do

me, thy love for me should be, Thy love for

dim - in - u - en - do

poco rit. *a tempo*

me should be.

me, for me *a tempo*

poco rit.

p a tempo

poco rit.

CALM AS THE NIGHT

p

If thou lov'st me As I love

p *poco rit.* *a tempo*

thee, . . . Thine, thine for - e'er I'll be, . . . I'll

poco rit. *a tempo*

e'er . . . I'll be, . . . I'll

f con moto

Glow - ing as steel

be, Glow - ing as steel, glow - ing as steel, And

f con moto

be, . . . Glow - ing as steel, as steel,

f con moto *cresc* en - do

hills. . . .

firm as the hills, the hills, Thy love for me, thy ten - der

love . . . should be, . . .

love, thy love should be, Thy love for me . . . should
Thy ten-der love, thy love for me should

love . . . should be, should be, Thy love for me . . . should

a tempo

be. . . .

a tempo

p a tempo

rit.

pp

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into several systems. The first system shows the vocal melody with lyrics 'firm as the hills, the hills, Thy love for me, thy ten - der' and a piano accompaniment. The second system continues the vocal melody with lyrics 'love . . . should be, . . .' and the piano accompaniment. The third system features a more complex vocal melody with lyrics 'love, thy love should be, Thy love for me . . . should' and 'Thy ten-der love, thy love for me should'. The piano accompaniment includes chords and arpeggiated figures. The fourth system continues the vocal melody with lyrics 'love . . . should be, should be, Thy love for me . . . should'. The fifth system is marked 'a tempo' and shows a vocal melody with lyrics 'be. . . .'. The sixth system is also marked 'a tempo' and shows a vocal melody with lyrics 'be. . . .'. The seventh system is marked 'a tempo' and shows a vocal melody with lyrics 'be. . . .'. The piano accompaniment includes chords and arpeggiated figures. The score ends with a double bar line and a final chord.

YE BANKS AND BRAES O' BONNIE DOON

Robert Burns

Slowly flowing ♩ = 104

SOPRANOS AND ALTOS

Scottish Folk Song*

mf Ye banks and braes o' bon - nie Doon, How can ye bloom sae fresh and fair? How

legatissimo

TENOR I AND II
Ye banks

mp Banks and braes o' bon - nie Doon, How can ye bloom sae fresh and fair? How

Ah . . . ah . . . ah . . .

legatissimo

BASS I AND II

mp Ah . . .

Slowly flowing

mp *legatissimo*

can ye chant, ye lit - tle birds, and I sae wea - ry, fu' o' care? Thou'lt

can ye chant, ye lit - tle birds, and I sae wea - ry, fu' o' care?

ah . . . ah . . . ah . . .

ah . . . ah . . .

* Set by PERCY GRAINGER for unison chorus of sopranos and altos, four men's voices (or semichorus of men), and whistlers. (Harmonium, piano or organ at will.)

N.B. The male voices (tenors I, II; basses I, II) should not be too many. As many men as possible should take the whistler part.

f break my heart, thou war - bling bird, that wan - tons thro' the flow - 'ring thorn, Thou

mf *louden* Break my heart, thou war - bling bird, that wan - tons thro' the flow - 'ring thorn (Hum)

mf *louden* Break my heart, thou war - bling bird, that wan - tons thro' the flow - 'ring thorn .

mf *louden* Break my heart, thou war - bling bird, that wan - tons thro' the flow - 'ring thorn .

In time *slow off*
 minds me o' de - part - ed joys, de - part - ed nev - er to re - turn.

Ah
In time *slow off*
 dim - in - u - en - do

Ah
 dim - in - u - en - do
slow off

In time *slow off*
 dim - in - u - en - do

In time
WHISTLERS (*Sounding one octave higher*)

mf *In time*

mp *In time*

Aft ha'e I rov'd by bon-nie Doon to see the rose and woodbine twine, And
(Hum)

p *In time*

(Hum)

p *In time*

(Hum)

mf

il - ka bird sang o' its luve, and fond - ly sae did I o' mine. Wi'

.

louden lots

slow off

light - some heart I pu'd a rose, fu' sweet up - on its thorn - y tree, But

mp *louden* *slow off*

Light - some heart I pu'd a rose, fu' sweet up - on its thorn - y tree, . . .
 Light-some heart I pu'd a rose, fu' sweet up - on its thorn - y tree, But

mp *louden* *slow off*

mf *louden bit by bit* *slow off*

Light - some heart I pu'd a rose, fu' sweet up - on its thorn - y tree, But

lingeringly *soften bit by bit* *slow off lots* *short long*

lingeringly *soften bit by bit* *slow off here* *short long*

mf my fause lov - er staw my rose, but ah! he left the thorn wi' me.
 But my fause luvie staw my rose,

f *lingeringly* *soften bit by bit* *slow off lots* *short long*

Ah ah but ah! he left the thorn wi' me.
 Ah ah! but he

mf *lingeringly* *soften bit by bit* *slow off lots* *short long*

Ah ah! he left the thorn wi' me.

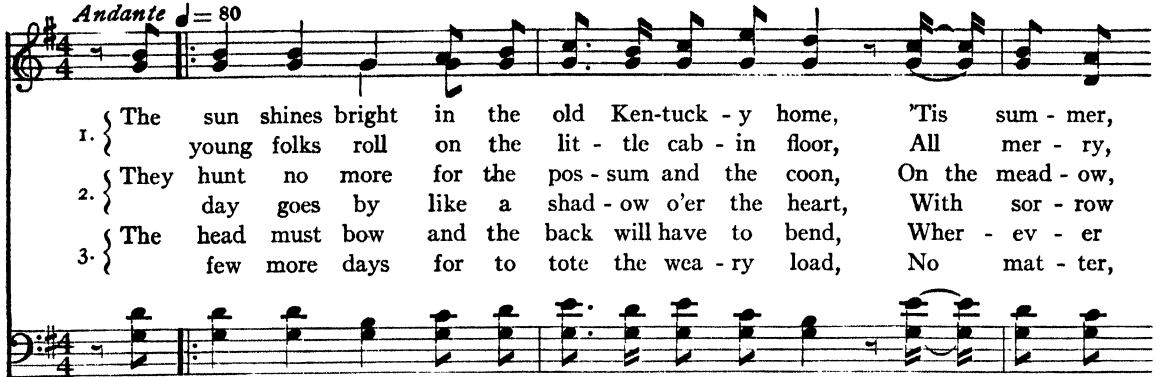
mp *soften bit by bit* *slow off lots* *short long*

p

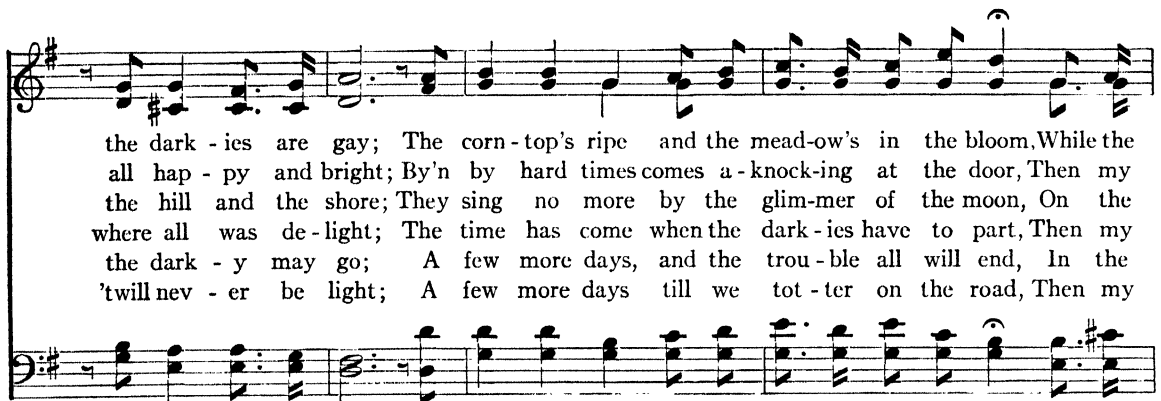
MY OLD KENTUCKY HOME

Stephen C. Foster

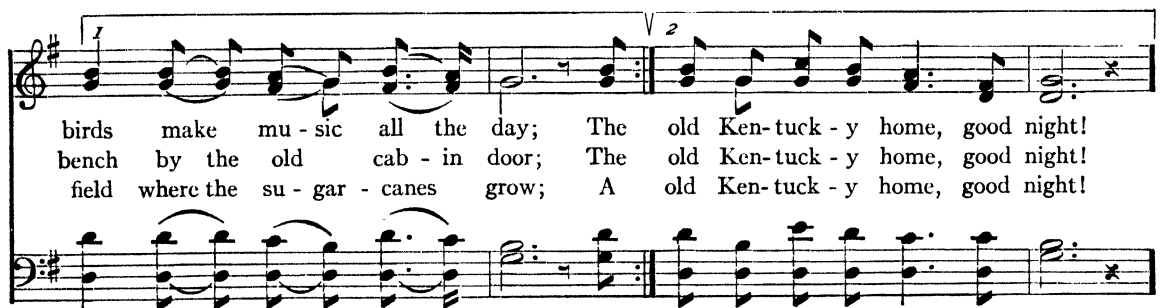
Stephen C. Foster

Andante $\text{♩} = 80$


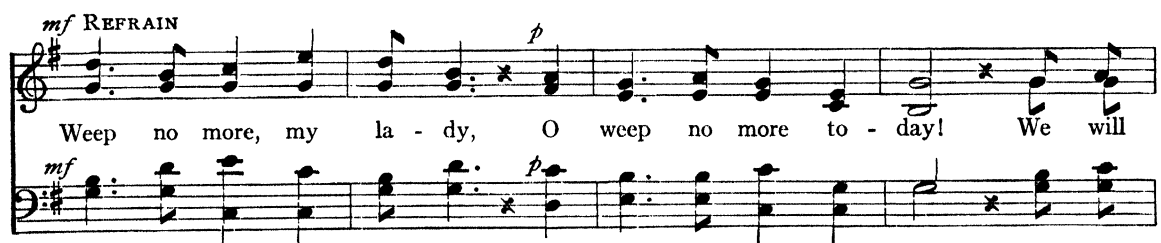
1. { The sun shines bright in the old Ken-tuck - y home, 'Tis sum - mer,
 young folks roll on the lit - tle cab - in floor, All mer - ry,
 2. { They hunt no more for the pos - sum and the coon, On the mead - ow,
 day goes by like a shad - ow o'er the heart, With sor - row
 3. { The head must bow and the back will have to bend, Wher - ev - er
 few more days for to tote the wea - ry load, No mat - ter,



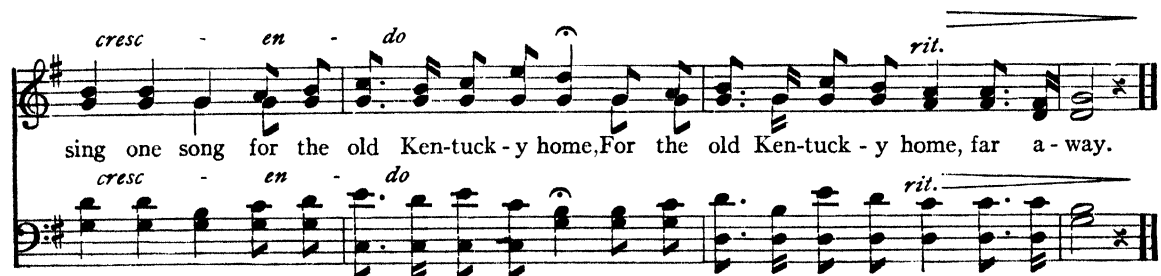
the dark - ies are gay; The corn-top's ripe and the mead-ow's in the bloom. While the
 all hap - py and bright; By'n by hard times comes a-knock-ing at the door, Then my
 the hill and the shore; They sing no more by the glim-mer of the moon, On the
 where all was de-light; The time has come when the dark-ies have to part, Then my
 the dark - y may go; A few more days, and the trou-ble all will end, In the
 'twill nev - er be light; A few more days till we tot - ter on the road, Then my



birds make mu - sic all the day; The old Ken-tuck - y home, good night!
 bench by the old cab - in door; The old Ken-tuck - y home, good night!
 field where the su - gar - canes grow; A old Ken-tuck - y home, good night!



mf REFRAIN
 Weep no more, my la - dy, O weep no more to - day! We will



cresc - *en* - *do* *rit.*
 sing one song for the old Ken-tuck - y home, For the old Ken-tuck - y home, far a - way.
cresc - *en* - *do* *rit.*

GOD EVER GLORIOUS

(RUSSIAN HYMN)

Samuel Francis Smith

Maestoso ♩ = 104

Alexis Lwoff

f

1. God ev - er glo - ri - ous Sov - 'reign of na - tions, Wav - ing the ban - ner of
 2. Still may thy bless - ing rest, Fa - ther most ho - ly, O - ver each moun - tain, rock,

f

mf *f* *cresc.*

Peace o'er the land. Thine is the vic - to - ry, Thine the sal - va - tion,
 riv - er, and shore. Sing Hal - le - lu - jah! Shout in ho - san - nas!

mf *f* *cresc.*

ff *mf*

Strong to de - liv - er, Own we thy hand. Thine is the vic - to - ry,
 God keep our coun - try Free ev - er - more. Sing Hal - le - lu - jah!

ff *mf*

f *cresc.* *ff*

Thine the sal - va - tion, Strong to de - liv - er, Own we thy hand.
 Shout in ho - san - nas! God keep our coun - try Free ev - er - more.

f *cresc.* *ff*

GRANDER THAN OCEAN'S STORY

W. F. S.

(GOD'S LOVE)

William F. Sherwin

$\text{♩} = 104$

1. Grand - er than o - cean's sto - ry, Or songs of for - est trees; Pur - er than breath of morn - ing,
 2. Dear - er than an - y lov - ings The tru - est friends be - stow; Strong - er than all the yearn - ings
 3. Rich - er than all Earth's treas - ure, The wealth my soul re - ceives; Bright - er than roy - al jew - els,

cresc - - en - - do

Or eve - ning's gen - tle breeze; Clear - er than moun - tain ech - oes Ring out from peaks a -
 A moth - er's heart can know; Deep - er than Earth's foun - da - tions, And far a - bove all
 The crown that Je - sus gives; Won - drous the con - de - scen - sion, And grace be - yond de -

cresc - - en - - do

f

bove, Rolls on the glo - rious an - them Of God's e - ter - nal love!
 thought; Broad - er than Heav'n's high arch - es—The love that Christ has brought.
 glee! I would be ev - er sing - ing The love of Christ to me. A - MEN.

ETERNAL ARE THY MERCIES, LORD

Rev. Isaac Watts

(OLD HUNDREDTH)

Louis Bourgeois

Maestoso $\text{♩} = 60$

mf

1. E - ter - nal are thy mer - cies, Lord; E - ter - nal truth at - tends thy word;
 2. Praise God from whom all bless - ings flow; Praise him, all crea - tures here be - low;

Thy praise shall sound from shore to shore, Till suns shall rise and set no more.
Praise him, ye heav'n - ly host a - bove, Praise him, my soul, for all his love. A - MEN.

The musical score is in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The tempo is marked with a forte 'f' dynamic.

O COME, ALL YE FAITHFUL

(ADESTE FIDELES)

Translated by F. Oakeley

John Reading

$\text{♩} = 108$
mf

1. O come, all ye faith - ful, joy - ful and tri - um - phant, To Beth - le - hem
2. ✕ Sing, choirs of an - gels, sing in ex - ul - ta - tion, ✕ Thro' heav'n's high
3. ✕ Yea, Lord, we greet thee, born for our sal - va - tion, ✕ Je - sus, for -

The musical score is in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The tempo is marked with a mezzo-forte 'mf' dynamic.

f

has - ten now with glad ac - cord; Come and be - hold him, born the King of an - gels;
arch - es be your prais - es poured; Now to our God be glo - ry in the high - est;
ev - er be thy name a - dored; Word of the Fa - ther, now in flesh ap - pear - ing;

The musical score continues in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The tempo is marked with a forte 'f' dynamic.

After each stanza
mp *cresc* *en* *do*

O come, let us a - dore him, O come, let us a - dore him,

The musical score is in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The tempo is marked with a mezzo-piano 'mp' dynamic, and the phrase 'cresc en do' is written above the staff.

poco rit.

O come, let us a - dore him, Christ, the Lord. A - MEN.

The musical score is in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The tempo is marked with a 'poco rit.' (ritardando) dynamic.

SEE, THE CONQUERING HERO COMES

(FROM "JUDAS MACCABAEUS")

George Frederick Handel

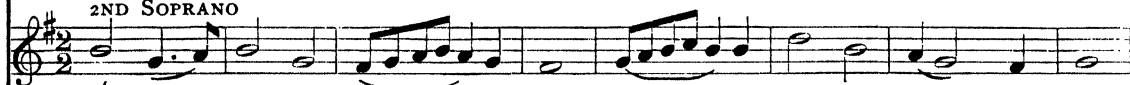
CHORUS OF YOUTHS*

1ST SOPRANO ♩ = 72



See, the con-qu'ring he - ro comes, Sound . . the trum-pets, beat . . the drums;

2ND SOPRANO



See, the con-qu'ring he - ro comes, Sound . . the trum-pets, beat the drums;

ALTO



See, the con-qu'ring he - ro comes, Sound the trum-pets, beat the drums;



SOLO HORNS



Sports . . pre-pare, . . the lau - rel bring, Songs . . of tri-umph to . . him sing,

Sports . . pre-pare, . . the lau - rel bring, Songs of tri-umph to . . him sing,

Sports . . pre-pare, . . the lau - rel bring, Songs . . of tri-umph to . . him sing,



* Usually sung as a Trio

Sports pre - pare, the lau - rel bring, Songs . . of tri - umph to . . him sing.

Sports pre - pare, the lau - rel bring, Songs . . of tri - umph to him sing.

Sports pre - pare, the lau - rel bring, Songs of tri - umph to him sing.

DUET OR CHORUS
SOPRANO 1^{mo}

See the God - like youth . . . ad - vance, Breathe . . the

SOPRANO 2^{do}

flutes, and lead . . the dance; Myr - tle wreaths and ros - es twine, To

SEE, THE CONQUERING HERO COMES

deck . . . the he - ro's brow . . . di - vine; Myr - tle . . . wreaths and

This system contains the first two staves of the vocal melody and the first two systems of the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the first vocal staff.

ros - - es twine, To deck . . . the he - ro's brow . . . di - vine.

This system contains the next two staves of the vocal melody and the next two systems of the piano accompaniment. The lyrics continue below the first vocal staff.

FULL CHORUS
SOPRANO AND ALTO

f See, the con - qu'ring he - - - ro comes, Sound . . . the trum - pets,

TENOR AND BASS

f

This system contains the vocal staves for the full chorus, starting with Soprano and Alto, followed by Tenor and Bass. The piano accompaniment continues below. The lyrics are written below the vocal staves. The first vocal staff begins with a forte (*f*) dynamic marking.

beat the drums; Sports . . . pre - pare, the lau - rel bring,

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note 'beat', followed by a quarter note 'the', a half note 'drums;', and then a series of eighth notes for 'Sports . . . pre - pare, the lau - rel bring,'. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in both hands, with a repeat sign after the first measure.

Songs . . . of tri - umph to . him sing. See the con - qu'ring

This system contains the next two staves. The vocal line continues with 'Songs . . . of tri - umph to . him sing. See the con - qu'ring'. The piano accompaniment continues with similar rhythmic patterns, including a repeat sign. Dynamics markings include *ff* (fortissimo) above the vocal line and *ff* below the piano line.

he - - ro comes, Sound . . . the trum - pets, beat the drums.

This system contains the final two staves. The vocal line concludes with 'he - - ro comes, Sound . . . the trum - pets, beat the drums.' The piano accompaniment continues with rhythmic patterns, ending with a double bar line. Dynamics markings include *ff* below the piano line.

THE STAR-SPANGLED BANNER

(SERVICE VERSION)

Francis Scott Key

John Stafford Smith

With spirit ♩ = 104

UNISON

mf

1. O . . say! can you see, by the dawn's ear - ly light, What so proud - ly we
 2. On the shore, dim - ly seen thro' the mists of the deep, Where the foe's haught-y
 3. O . . thus be it ev - er, when free - men shall stand Be - tween their loved

hail'd at the twi-light's last gleam-ing? Whose broad stripes and bright stars, thro' the per - il - ous
 host in dread si - lence re - pos - es, What is that which the breeze, o'er the tow - er - ing
 homes and the war's des - o - la - tion! Blest with vic - t'ry and peace, may the heav'n-res-cued

mf

fight, O'er the ram - parts we watch'd, were so gal - lant - ly stream-ing? And the rock-et's red
 steep, As it fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it catch-es the
 land Praise the Pow'r that hath made and pre-serv'd us a na - tion! Then con - quer we

mf

UNISON

glare, the bombs burst-ing in air, Gave proof thro' the night that our flag was still there.
 gleam of the morn-ing's first beam, In full glo - ry re - flect-ed now shines on the stream.
 must, when our cause it is just, And this be our mot-to: "In . . God is our Trust!"

REFRAIN $\text{♩} = 96$

f

O . . say, does that Star - span - gled Ban - ner yet
 'Tis the Star - span - gled Ban - ner, O long may it
 And the Star - span - gled Ban - ner in tri - umph shall

broaden *ff*

(1) wave O'er the land of the free and the home of the brave?
 (2 & 3) wave O'er the land of the free and the home of the brave.

ff

MY COUNTRY, 'TIS OF THEE

Samuel Francis Smith

(AMERICA)

Henry Carey

Andante con moto $\text{♩} = 84$

mf *f*

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing. Land where my
 2. My na - tive coun - try, thee, Land of the no - ble free, Thy name I love. I love thy
 3. Let mu - sic swell the breeze, And ring from all the trees Sweet free - dom's song. Let mor - tal
 4. Our fa - thers' God, to thee, Au - thor of lib - er - ty, To thee we sing. Long may our

mf *f*

mf *f*

fa - thers died! Land of the Pil - grim's pride! From ev - 'ry moun - tain side, Let free - dom ring!
 rocks and rills, Thy woods and tem - pled hills; My heart with rap - ture thrills Like that a - bove.
 tongues a - wake; Let all that breathe partake; Let rocks their si - lence break, The sound pro - long.
 land be bright With free - dom's ho - ly light; Pro - tect us by thy might, Great God, our King!

EVENING AND MORNING

Gregory Smith

DOUBLE QUARTET, OR SEMICHORUS

Sir Herbert Oakeley

pp Lento ♩ = 60

1. Comes at times, a still-ness as of e-ven, Steep-ing the soul in
 2. Comes at times, a voice of days de-part-ed, On the dy-ing

PIANO OR ORGAN

Steep-ing the soul in
 On the dy-ing

dim in - u - en - do

mem - o - ries of love,
 breath of eve - ning borne,
 mem - o - ries of love, of
 dy - ing breath of eve - ning borne.

As when the glow is
 Sinks then the trav - 'ler

dim in - u - en - do

mem - o - ries of love,
 breath of eve - ning borne,

*dim in - u - en - do**rall.*

sink - ing out of heav - en, As when the twi - light deep - ens in the grave.
 faint and wea - ry - heart - ed, "Long is the way," it whis - pers, "and for - lorn."

*rall.**rall.*

EVENING AND MORNING

163

FULL CHORUS
f ed animato ♩ = 80

Comes, at length, a sound of man - y voic - es, As when the waves break
Comes, at last, a voice of thrill - ing glad - ness, Borne on the breez - es

a sound of man - y voic - es,
a voice of thrilling glad - ness,

light - ly on the shore; (break light - ly.) As when at dawn the
of the ris - ing day; (— Say - ing,) Say - ing, "The Lord shall

feath - er'd choir re - joic - es, Sing - ing a - loud, be - cause the night is o'er.
make an end of sad - ness," Say - ing, "The Lord shall wipe all tears a - way."

feath - er'd choir re - joic - es, Sing - ing,
make an end, an end of sad - ness,

feath - er'd choir re - joic - es,
make an end of sad - ness,

GOOD NIGHT, GOOD NIGHT, BELOVED!

H. W. Longfellow

Ciro Pinsuti

Andante cantabile

SOPRANO

pp Good night, good night, be - lov - ed! I come to watch o'er thee! good

ALTO

pp Good night, good night, be - lov - ed! I come to watch o'er thee! good

TENOR

pp Good night, good night, be - lov - ed! I come to watch o'er thee! good

BASS

pp Good night, good night, be - lov - ed! I come to watch o'er thee! good

*Andante cantabile**pp**For rehearsal only*

cresc.

f night, good night, be - lov - ed! I come to watch o'er thee! I come to watch o'er thee! *pp un poco rit.*

f night, good night, be - lov - ed! I come to watch o'er thee! I come to watch o'er thee! *pp un poco rit.*

f night, good night, be - lov - ed! I come to watch o'er thee! I come to watch o'er thee! *pp un poco rit.*

f night, good night, be - lov - ed! I come to watch o'er thee! I come to watch o'er thee! *pp un poco rit.*

f *pp un poco rit.*

mf risoluto *cresc.* *f*

To be near thee, to be near thee, a - lone is peace for me, to be near thee, to be

mf risoluto *cresc.* *f*

mf risoluto *cresc.* *f*

To be near thee, a - lone is peace for me, to be

cresc. *f*

mf risoluto *cresc.* *f*

ff *p* *p* *p rall.*

near thee, a - lone is peace for me! Good night, be - lov - ed! I come to watch o'er thee!

ff *p* *p* *p rall.*

near thee, a - lone is peace for me! Good night, be - lov - ed! I come to watch o'er thee!

ff *p* *p* *p rall.*

Good night, good night,

ff *p* *p* *p rall.*

GOOD NIGHT, GOOD NIGHT, BELOVED!

pp Tempo imo.

Good night, good night, be-lov - ed! I come to watch o'er thee, good night, good night, be-lov - ed! I

Good night, good night, be-lov - ed! I come to watch o'er thee, good night, good night, be-lov - ed! I

Tempo imo.

pp *cresc.*

p *pp* *un poco rit.* *dolce con grazia*
a tempo

come to watch o'er thee, I come to watch o'er thee! Thine eyes are stars of morn-ing, Thy

p *pp* *un poco rit.* *a tempo*

come to watch o'er thee, I come to watch o'er thee! Thine eyes are stars of morn-ing, Thy

p *pp* *un poco rit.*

dolce con grazia

p *pp* *un poco rit.* *a tempo*

lips are crim-son flow'rs, thy lips are crim-son flow'rs.

lips are crim-son flow'rs, thy lips are crim-son flow'rs. Good

are crim-son flow'rs, Thine eyes are stars of morn-ing, Thy lips are crim-son flow'rs,

pp

pp

pp

p

pp

Good night, be-lov-ed! the wea-ry hours, while I count the wea-ry hours.

night, be-lov-ed! the wea-ry hours, while I count the wea-ry hours.

While I count the wea-ry hours, while I count the wea-ry hours.

rall.

molto ritenuto

rall.

molto ritenuto

rall.

molto ritenuto

GOOD NIGHT, GOOD NIGHT, BELOVED!

p *Tempo rmo.*

Good night, good night, be - lov - ed! I come to watch o'er thee! good night, good night, be -

p

Good night, good night, be - lov - ed! I come to watch o'er thee! good night, good night, be -

p

Tempo rmo.

p *animando a poco a poco* *f* *p*

lov - ed! I come to watch o'er thee! I come, I come, I come to

f *p*

p *cresc.* *f*

lov - ed! I come to watch o'er thee! I come, . . I come, . . I come, . . I come to

f *p*

I come, I come, I come to

p *animando a poco a poco* *p*

GOOD NIGHT, GOOD NIGHT, BELOVED!

169

watch, to watch o'er thee, I come, I come to watch, to watch o'er
 I come, I come to watch o'er
 watch, to watch o'er thee, I come, I come to watch o'er
 watch, to watch o'er thee,

p *f* *dim.*

thee. Good night, . . . good night, . . . good night!
 thee. Good night, good night, good night, good night!
 thee. Good night, good night, good night, good night! .
 Good night, . . . good night!

p *rall. e dim.* *pp*

O HOLY NIGHT

(CANTIQUE DE NOËL)

Adolphe Adam

*mp**Andante maestoso* ♩ = 72

1. O ho - ly
2. Tru - ly he

night! the stars are brightly shin - ing, the night of the dear Sav - iour's
taught us to love one an - oth - er; His law is love, and his gos - pel is

birth, peace; Long lay, the world in sin and er - ror
Chains shall be break, for the slave is our

pin - ing, Till he appeared and the soul felt its worth. A Sweet
broth - er, And in his name all op-pres - sion shall cease.

thrill of hope the wea-ry soul re-joic-es, For yon-der breaks a
hymns of joy in grate-ful cho-rus raise we, Let all with-in us

mosso

new and glo-rious morn, Fall on your knees, Oh,
praise his ho-ly name; Christ is the Lord, Oh,

f

hear the an-gel voic-es! O night . . . di-
praise his name for-ev-er! His pow'r . . . and

vine, . . . O . . night . . . when Christ was born! O
glo-ry . . ev-er-more pro-claim! His

dim.

O HOLY NIGHT

night, O ho - - - ly night, O night di -
pow'r and glo - - - ry ev - er - more pro-

cresc - - en - - do *f*

This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

vine! }
claim! }

Fall on your knees, Oh,

This system continues the vocal line and piano accompaniment. The vocal line includes a bracketed phrase "vine! claim!" and the instruction "Fall on your knees, Oh,". The piano accompaniment continues with the same melodic and harmonic patterns, featuring a forte (*f*) dynamic marking.

hear . . . the an - gel voic - es! O night di - vine, . . . O

O

This system contains the final vocal line and piano accompaniment. The vocal line includes the phrase "hear . . . the an - gel voic - es! O night di - vine, . . . O". The piano accompaniment continues with the same melodic and harmonic patterns, featuring a forte (*f*) dynamic marking. The system concludes with a final chord in the piano accompaniment.

night when Christ was born! O night, O ho - ly night, O night di - vine! D.S.

f *ff rit.* *a tempo*

f *ff rit.* *a tempo* D.S.

JESUS, MY LORD, MY GOD, MY ALL

(ST. CHRYSOSTOM)

Henry Collins

Joseph Barnby

sempre cresc.

p 80

1. Je - sus, my Lord, my God, my all, Hear me, blest Sav - iour, when I call; Hear me, and
2. Je - sus, too late I thee have sought, How can I love thee as I ought; And how ex -

from thy dwell - ing-place Pour down the rich - es of thy grace; Je - sus, my Lord, I
tol thy match-less fame, The glo - rious beau - ty of thy name? Je - sus, my Lord, I

thee a - dore, O make me love thee more and more. A - MEN.

3 Jesus, what didst thou find in me
That thou hast dealt so lovingly?
How great the joy that thou hast brought,
So far exceeding hope or thought!
Jesus, my Lord, I thee adore,
O make me love thee more and more.

4 Jesus, of thee shall be my song,
To thee my heart and soul belong;
All that I have or am is thine,
And thou, blest Saviour, thou art mine.
Jesus, my Lord, I thee adore,
O make me love thee more and more.

YEA, THOUGH I WALK

(PSALM XXIII-4)

Sir Arthur Sullivan

Andante $\text{♩} = 58$

pp

Yea, tho' I walk thro' the val-ley of the shad-ow of death, I will fear no e - vil,

f

for thou . . art with me. Yea, tho' I walk thro' the val-ley of the shad-ow of

cresc.

death, I will fear no e - vil, Thy rod and thy staff . . com - fort . . me . . .

cresc.

and staff com - fort me.

com - fort . . me . . .

f

Thy rod . . and staff com - fort me. Yea, tho' I walk thro' the val-ley of the

cresc.

no e - vil . . . with me. Yea,

dim.

shad-ow of death, I will fear . . . no e - vil, for thou art with me.

cresc.

dim.

me.

fear no e - vil . . . with me. Yea, tho' I

HEAVE AWAY, MY JOHNNY

Traditional

Sea Chantey

SOLO OR UNISON (BASSES AND TENORS)

♩. = 72

1. As I walked out one morn - ing fine, All in the month of May,
 2. Where are you go - ing, pret - ty maid? I un - to her did say.
 3. What is your for - tune, pret - ty maid? I un - to her did say.
 4. Then I'll not mar - ry you, fair maid, I un - to her did say.

REFRAIN

Heave a - way, . . my John - ny, heave a - way, . . a - way!

SOLO OR UNISON

(BASS AND TENOR) I o - ver - took a pret - ty maid, And un - to her did say,
 (SOP. AND ALTO) I'm go - ing a - milk - ing, sir, she said, All in the month of May.
 " " " My for - tune is my face, she said, All in the month of May.
 " " " No - bod - y asked you, sir, she said, All in the month of May.

REFRAIN

Heave a - way, . . my jol - ly boys, We're all bound a - way!

THE SEA HATH ITS PEARLS

Henry W. Longfellow

Ciro Pinsuti

Andante moderato ♩ = 80*pp e staccato**sosten. e cresc.*

The sea hath its pearls, the heav'n hath its stars, But my heart, my

heart, . . my heart hath its love. Great are the sea and the heav'n, Yet

great - er is my heart, And fair - er than pearls or stars Flash-es and beams my

love. Thou lit - tle youth - ful maid - en, Come un - to my great heart, Come un - to my great heart, Thou

lit - tle youth - ful maid - en, Come un - to my great heart; lit - tle youth - ful maid - en, Come un - to my great heart;

My

mf *con molto accento* My heart and the sea and the heav'n Are My

con molto accento heart and the sea and the heav'n Are melt - ing a - way with love, Are

con molto accento heart and the sea and the heav'n Are melt - ing a - way with

con molto accento melt - ing a - way with love, Are melt - ing a - way with

heav'n Are melt - ing a - way with love, a - way with love, are melt - ing a -

love, are melt - ing a - way, . . . are melt - ing a -

are melt - ing a - way, . . . are melt - ing a -

are melt - ing a - way, a - way with love, are melt - ing a - way, are

way, a - way with love,

way . . . with love, are melt - ing a - way, are melt - ing a - way with

melt - ing a - way with love,

love, are melt - ing a - way, a - way with love, are melt - ing a -

with love, . . . with love, . . . with love, . . .

dim. *f* *dim.* *p*

THE SEA HATH ITS PEARLS

rall. way, a-way with love! *molto rall.* The sea hath its *pp staccato a tempo*

. . . with love, . . . are melt-ing a-way with love! . . . *a tempo*

rall. The sea hath its *molto rall.* *pp staccato* The sea hath its

pearls, *p* the heav'n hath its stars, *sosten. e cresc.* But my

. . . The sea hath its pearls, . . . The heav'n hath its stars,

mp pearls, *p* the heav'n hath its stars, But my

heart, my heart, . . my heart hath its love, my heart, my heart, my *cresc. e animando molto*

But my *f* heart, my heart, . . . *p* *cresc.* *animando molto*

heart, my heart, . . .

heart, . . . my heart, . . . my heart, . . .

ff heart hath its love, *rall.* *a tempo* my heart hath its love, *pp* my

p e stacc. *pp*

heart hath its love, my heart hath its love! . . . *grandioso* *p* *pp*

e stacc. *pp*

FAREWELL TO THE FOREST

Felix Mendelssohn

Moderato ♩ = 96
SOPRANO AND ALTO

1. O for - est broad and sweep - ing! O leaf - y wood - land shades! What joy, when morn is
2. The woods have whis - p'ring mu - sic That mur - murs in mine ear Kind tho'ts of truth and

TENOR AND BASS

The town and all its pleas - ures
'Tis na - ture's truth - ful lan - guage

beam - ing, To wan - der 'mid your glades The town and all . . . its pleas - ures
du - ty My fu - ture life to cheer. 'Tis na - ture's truth - ful lan - guage

The town and all its pleas - ures
'Tis na - ture's truth - ful lan - guage

No charms for me dis - close; But 'mid the syl - van for - est My heart finds sweet re -
That breathes in ev - 'ry tone, And did we mind the warn - ings, Pure joy would be our

But
And

My heart finds sweet re - pose.
Pure joy would be our own.

pose, But 'mid the syl - van for - est My heart . . . finds sweet re - pose.
own, And did we mind the warn - ings, Pure joy . . . would be our own.

'mid the syl - van for - - - est My heart finds sweet re - pose.
did we mind the warn - - - ings, Pure joy would be our own.

A JOYFUL CHRISTMAS SONG

English version by K. K. D.

F. A. Gevaert

Andantino ♩ = 66
SOPRANO

p

1. Now be - hold the Babe, Je - sus pure and ho - ly, On a Christ - mas night
2. Je - sus meek and mild, Je - sus young and fair, . . . On his moth - er's breast

p (For rehearsal only)

Born in sta - ble low - ly. Shep - herds, thro' the dark - ness led, Came to wor - ship
Learned his eve - ning prayer; Prayed for peace - ful sleep at night, Till the dawn of

ALTO

by his bed, There the wise men found him, Laid their gifts a - round him,
morn - ing light; Prayed to Ma - ry Moth - er, Prayed to God the Fa - ther,

There the wise men found him, Laid their gifts a -
Prayed to Ma - ry Moth - er, Prayed to God the

poco rit. *a tempo mf legato*

Frank - in - cense and myrrh and gold Won - drous to be - hold. Well they knew, men so wise,
 Raised his voice to heav'n a - bove Full of praise and love. So must we look on high,

poco rit. *mf* *a tempo*

round him, Frank - in - cense and myrrh and gold
 Fa - ther, Raised his voice to heav'n a - bove

legato
mf a tempo

poco rit.

SOPRANO AND ALTO *pp*

I. & 2. He was Lord of earth and skies. The an - gels are chant - ing forth a glad No - el.

TENOR AND BASS *pp*

pp

p *ff*

Now lift we our voic - es and the cho - rus swell. No - el! No - el! No -

p *ff*

p *ff*

A JOYFUL CHRISTMAS SONG

riten. poco *a tempo*

el! Sing we all No - el! No - el! No - el! Sing we all No - el! (1) Je - sus pure and
(2) Come my soul, with

pp *a tempo*

riten. poco *a tempo*

pp a tempo

ho - - ly, Born in sta - ble low - - ly, Fair and ten - der child, fair and
glad - - ness, Cast a - side all sad - - ness, Let your griefs be done, let your

sempre p *sempre p*

ten - der child; 'Neath the bright star shin - - ing, On the straw re -
griefs be done. Praise to Ma - ry Moth - - er, Praise to God the

sempre p

p *pp rall.* *D.C.* *mf*

clin - ing Like a lamb so mild, Like a lamb so mild.
 Fa - ther For his won-drous Son, For his won - drous Son. The an - gels are

p *pp rall.*

chant-ing forth a glad No - el. Now lift we our voic - es and the cho - rus swell. No -

ff

el! No - el! No - el! Sing we all No-el! No-el! No-el! Sing we all No-el!

riten. poco *ff* *rall.*

riten. poco *ff* *rall.*

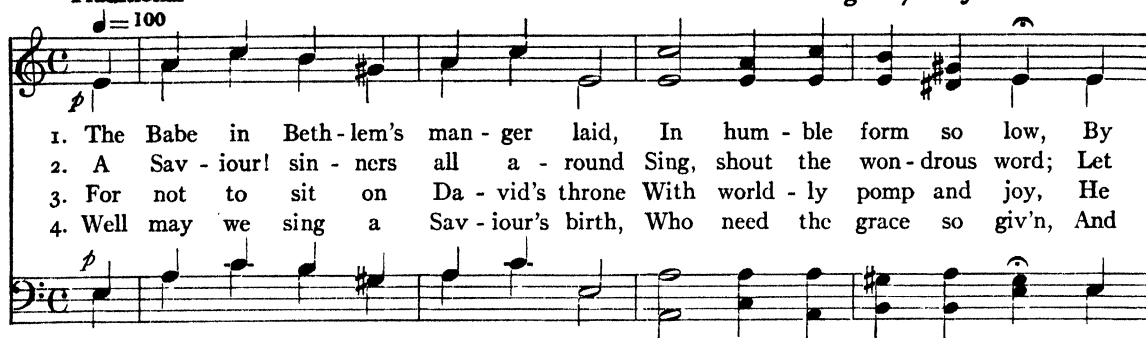
The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The score is divided into four systems. The first system includes a vocal line and a piano accompaniment. The vocal line has lyrics: 'clin - ing Like a lamb so mild, Like a lamb so mild. Fa - ther For his won-drous Son, For his won - drous Son. The an - gels are'. The piano accompaniment has dynamics *p* and *pp rall.*. The second system continues the vocal line with lyrics: 'chant-ing forth a glad No - el. Now lift we our voic - es and the cho - rus swell. No -'. The piano accompaniment has dynamics *p* and *pp rall.*. The third system continues the vocal line with lyrics: 'el! No - el! No - el! Sing we all No-el! No-el! No-el! Sing we all No-el!'. The piano accompaniment has dynamics *ff* and *riten. poco*. The fourth system continues the vocal line with lyrics: 'el! No - el! No - el! Sing we all No-el! No-el! No-el! Sing we all No-el!'. The piano accompaniment has dynamics *ff* and *rall.*. The score includes various musical notations such as slurs, ties, and repeat signs.

THE BABE IN BETHLEHEM'S MANGER LAID

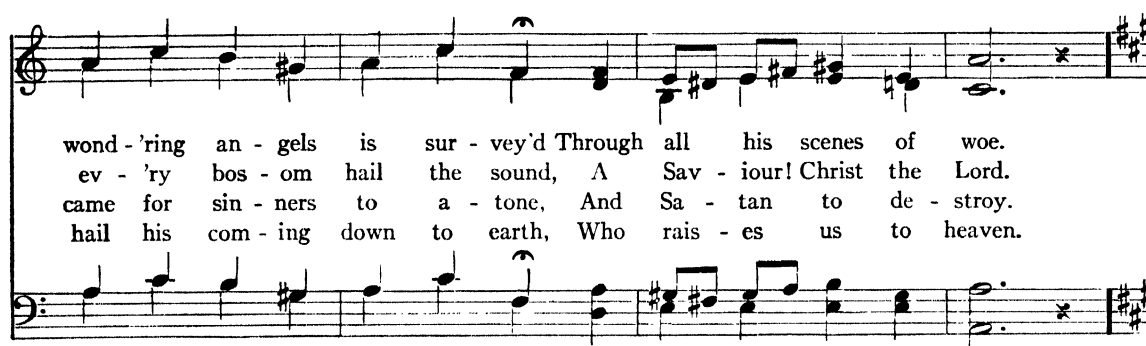
Traditional

English Song
Arranged by Sir John Stainer

♩ = 100



1. The Babe in Beth-lem's man-ger laid, In hum-ble form so low, By
 2. A Sav-iour! sin-ners all a-round Sing, shout the won-drous word; Let
 3. For not to sit on Da-vid's throne With world-ly pomp and joy, He
 4. Well may we sing a Sav-iour's birth, Who need the grace so giv'n, And

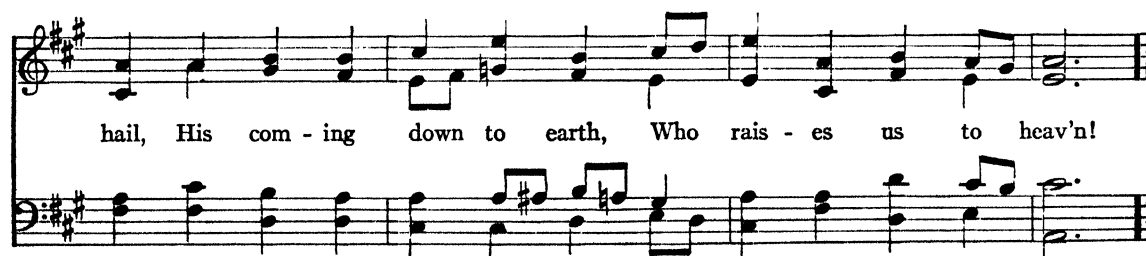


won-d'ring an-gels is sur-vey'd Through all his scenes of woe.
 ev-'ry bos-om hail the sound, A Sav-iour! Christ the Lord.
 came for sin-ners to a-tone, And Sa-tan to de-stroy.
 hail his com-ing down to earth, Who rais-es us to heaven.

piu mosso *f* *♩ = 116*



No-el, No-el, Now sing a Sav-iour's birth, All hail, all
 birth, all



hail, His com-ing down to earth, Who rais-es us to heav'n!

AMERICA, THE BEAUTIFUL

Katherine Lee Bates

Samuel A. Ward

$\text{♩} = 104$
mf

1. O beau - ti - ful for spa - cious skies, For am - ber waves of
 2. O beau - ti - ful for pil - grim feet Whose stern im - pas - sion'd
 3. O beau - ti - ful for pa - triot dream That sees be - yond the

mf

grain, . . For pur - ple moun - tain maj - es - ties A - bove the fruit - ed
 stress . . A thor - ough - fare for free - dom beat A - cross the wil - der -
 years . . Thine al - a - bas - ter cit - ies gleam Un - dimm'd by hu - man

f

plain. . . A - mer - i - ca! A - mer - i - ca! God shed his grace on
 ness. . . A - mer - i - ca! A - mer - i - ca! God mend thine ev - 'ry
 tears. . . A - mer - i - ca! A - mer - i - ca! God shed his grace on

thee, . . And crown thy good with broth - er - hood From sea to shin - ing sea.
 flaw, . . Con - firm thy soul in self - con - trol, Thy lib - er - ty in law.
 thee, . . And crown thy good with broth - er - hood From sea to shin - ing sea.

SLEEP, GENTLE LADY

J. R. Planché

Sir H. R. Bishop

The ver - y winds and waves *dolce**Largo* $\text{♩} = 80$

pp

Sleep, gen - tle La - dy, the flow'rs are clos - ing, The ver - y winds

The winds re -

Largo

The ver - y winds and waves

p pp

pos - - - ing; O may our soft and sooth-ing num - bers Wrap

pp dolce p

dolce pp p

Allegretto scherzoso $\text{♩} = 92$

thee in sweet-er, soft - er slum - bers. Peace be a - round thee,

dolce p

Wrap thee in soft - er slum - bers. Peace

Allegretto scherzoso

p

SLEEP, GENTLE LADY

191

La - dy bright, Sleep while we sing good night, good night. Peace

good night, good night. *mf* Peace

The first system of the musical score for 'Sleep, Gentle Lady'. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The vocal line begins with 'La - dy bright,' followed by 'Sleep while we sing good night, good night. Peace'. The piano accompaniment provides a harmonic foundation with chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is present.

be a - round thee, La - dy bright, Sleep while we sing good

The second system of the musical score. The vocal line continues with 'be a - round thee, La - dy bright, Sleep while we sing good'. The piano accompaniment continues with similar harmonic patterns. The key signature remains B-flat major.

night, good night, O, may our soft and sooth - ing

The third system of the musical score. The vocal line concludes with 'night, good night, O, may our soft and sooth - ing'. The piano accompaniment features a more active, flowing melody in the right hand. A dynamic marking of *p* (piano) is present.

SLEEP, GENTLE LADY

num - bers Wrap thee in sweet - er . . slum - - bers,

sweet - er slum - - bers, in

wrap thee in sweet - er slum - bers. Peace be a-round thee, La - dy
in slum - bers. Peace

sweet - - - er . slum - bers. Peace be a - round thee, La - dy

bright, Sleep while we sing good night, good night, . . . good night, . .
good night, good night, good night, good night,

good night, good night,

mf

cresc. *f* *pp*

cresc. *f* *pp*

cresc. *f* *pp*

f *pp*

SLEEP, GENTLE LADY

[illegible][illegible]

The musical score for 'The Nightingale' is presented in three systems. The first system features a vocal line in treble clef and a piano accompaniment in bass clef, both in B-flat major (two flats). The vocal line begins with the lyrics 'night.' followed by a dotted line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the vocal line with the lyrics 'The nightingale sang to me' and the piano accompaniment. The third system shows the vocal line concluding with 'and the nightingale sang to me' and the piano accompaniment. The score is written in a standard musical notation style with a key signature of two flats and a common time signature.

THE LORD'S PRAYER

pp

1. Our Father who art in heaven, *hallowed* be thy name.
 2. Give us this *day* our dai - ly bread;
 3. And lead us not into temptation, *but* deliver us from evil;

pp

Thy kingdom come, Thy will be *done* on earth, as it is in heaven.
 And forgive us our trespasses, as *we* forgive those who trespass a - gainst us,
 For thine is the kingdom, and the power, and the glory, *for*-ever and ever. A - men.

TROYTE'S CHANT

Charlotte Elliott

Sir Arthur H. D. Troyte

1. My God and *Father*, while I stray Far from my *home* on life's rough way,
 2. Let but my *fainting* heart be blest With thy sweet *Spirit* for its guest,

O *teach* me from my heart to say, Thy will be done!
 My God, to *thee* I leave the rest. Thy will be done!

3 Renew my *will* from | day to | day, ||
 Blend it with *thine* and | take a | way ||
 All that now *makes* it | hard to | say, ||
 Thy | will be | done!

4 Then when on *earth* I | breathe no | more ||
 The prayer, oft *mixed* with | tears be | fore, ||
 I'll *sing* upon a | happier | shore, ||
 Thy | will be | done!

GLORIA PATRI

Richard Farrant

Glory be to the *Father*, . . and to the Son, *And* to the Ho - ly Ghost;
As it was in the beginning, } ev - er shall be, *World* without end — A - - men.
is *now*, and }

GLORIA PATRI

Glory be to the *Father*, . . and to the Son, *And* to the Ho - ly Ghost;
As it was in the beginning, } ev - er shall be, *World* without end — A - - men.
is *now*, and }

SEVENFOLD AMEN

John Stainer

Slow and sustained
pp ♩ = 69, *cresc.* A - - - - - men, A - - - - - men, *f*
A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men,
cresc. A - - - - - men, A - - - - - men,
A - - - - - men, *Slower*, *ppp* A - - - - - men, A - - - - - men, A - - - - - men.
f A - - - - - men,

INCLINE THINE EAR TO ME

F. H. Himmel
Harmonized by V. Novello

Andante ♩ = 80

Piano introduction in B-flat major, 4/4 time. The music features a gentle melody in the right hand and a supporting bass line in the left hand. Dynamics include piano (*p*) and mezzo-forte (*mf*).

BASS SOLO OR UNISON

First system of vocal and piano accompaniment. The vocal line (Bass Solo or Unison) begins with the lyrics "In - cline thine ear, in - cline thine ear to me, in - cline thine ear, . . in -". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Second system of vocal and piano accompaniment. The vocal line continues with "cline thine ear to me, O Lord, make haste to de - liv - er me. In -". The piano accompaniment includes dynamic markings such as *cresc.* (crescendo), *dim.* (diminuendo), and *p* (piano).

Third system of vocal and piano accompaniment. The vocal line continues with "cline thine ear, . . in - cline thine ear to me, O Lord, make haste, make". The piano accompaniment features a *mf* (mezzo-forte) dynamic marking.

Fourth system of vocal and piano accompaniment. The vocal line concludes with "haste to de - liv - er me, O save me for thy mer-cies' sake, O save . . me,". The piano accompaniment includes dynamic markings such as *cresc.*, *p*, and *mf*.

save me for thy mer - cies' sake.

mf

SOPRANO

p In - cline thine ear, in - cline thine ear to me, In - cline . . thine ear, . . in -

ALTO

p In - cline thine ear, in - cline thine ear to me, In - cline thine ear, in - cline thine

TENOR

p In - cline thine ear, in - cline thine ear to me, in - cline thine ear, . . in - cline

BASS

p In - cline thine ear, in - cline thine ear to me, in - cline thine ear

p

cline thine ear to me, O Lord, make haste to de - liv - er me, In -

ear to me, O Lord, make haste to de - liv - er me. In

thine ear to me, O Lord, make haste to de - liv - er me,

to me, O Lord, make haste to de - liv - er me. In -

INCLINE THINE EAR TO ME

cline thine ear, . . in-cline thine ear to me, O Lord, make haste, make

cline thine ear, in - cline thine ear to me, O Lord, make haste, make

In - cline thine ear, in - cline thine ear to me, O Lord, make haste, make haste to de -

cline thine ear to me,

f haste to de - liv - er me, *mp* O save me for thy mer - cies' sake, *mf* O save . . me,

f haste to de - liv - er me, *mp* O save me for thy mer - cies' sake, *mf* O save . . me,

f liv - er me, *mp* O save me for thy mer - cies' sake, save, O

f O Lord, for thy mer-cies' sake, O

save me for thy mer-cies' sake.

save me for thy mer-cies' sake.

save me for thy mer-cies' sake.

save me for thy mer-cies' sake.

mf

DEAR LORD AND FATHER OF MANKIND

John G. Whittier

(WHITTIER)

Frederick C. Maker

mp ♩ = 80

1. Dear Lord and fa - ther of man-kind, For - give our fev - 'rish ways; Re - clothe us in our
 2. In sim - ple trust like theirs who heard, Be - side the Syr - ian sea, The gra - cious call - ing
 3. O Sab - bath rest by Gal - i - lee! O calm of hills a - bove! Where Je - sus knelt to
 4. Drop thy still dews of qui - et - ness, Till all our striv - ings cease; Take from our souls the

mp

mf *p*

right - ful mind; In pur - er lives thy ser - vice find, In deep - er rev - 'rence, praise.
 of the Lord, Let us, like them, with - out a word, Rise up and fol - low thee.
 share with thee The si - lence of e - ter - ni - ty, In - ter - pret - ed by love.
 strain and stress, And let our or - dered lives con - fess The beau - ty of thy peace. A - MEN.

mf *p*

CAST THY BURDEN

(FROM "ELIJAH")

Felix Mendelssohn

Adagio ♩ = 56*pp*

(VIOLINS)

Cast thy bur - den up - on the Lord; And he shall sus -

The first system of the musical score for 'Cast Thy Burden'. It features a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Adagio' with a quarter note equal to 56 beats. The dynamics start at 'pp' (pianissimo). The vocal line begins with the lyrics 'Cast thy bur - den up - on the Lord; And he shall sus -'. The piano accompaniment provides a harmonic foundation with chords and moving lines.

cresc.

tain thee; He nev - er will suf - fer the right - eous to fall, He is at thy

The second system of the musical score. The vocal line continues with 'tain thee; He nev - er will suf - fer the right - eous to fall, He is at thy'. The piano accompaniment includes a 'cresc.' (crescendo) marking. The dynamics are still 'pp'.

cresc.

right hand. Thy mer - cy, Lord, is great, and far a - bove the

The third system of the musical score. The vocal line continues with 'right hand. Thy mer - cy, Lord, is great, and far a - bove the'. The piano accompaniment includes a 'cresc.' (crescendo) marking. The dynamics are still 'pp'.

*cresc.**cresc.*

heav'n's, Let none be made a - sham - ed that

The fourth system of the musical score. The vocal line continues with 'heav'n's, Let none be made a - sham - ed that'. The piano accompaniment includes a 'p' (piano) marking. The dynamics are still 'pp'.

*poco rall.**pp*

wait up - on . . . thee!

The fifth system of the musical score. The vocal line continues with 'wait up - on . . . thee!'. The piano accompaniment includes a 'pp' (pianissimo) marking. The tempo is marked 'poco rall.' (poco rallentando). The system concludes with a final chord.

DAY IS DYING IN THE WEST

(CHAUTAUQUA)

Mary A. Lathbury

W. F. Sherwin

p $\text{♩} = 116$

1. Day is dy - ing in the west, Heav'n is touch - ing earth with rest;
 2. Lord of life, be - neath the dome Of the u - ni - verse, thy home,
 3. While the deep - 'ning shad - ows fall, Heart of Love, en - fold - ing all,

cresc - - - - *en* - - - - *do*

Wait and wor - ship while the night Sets her eve - ning lamps a - light Thro' all the sky
 Gath - er us who seek thy face To the fold of thy em - brace, For thou art nigh.
 Thro' the glo - ry and the grace Of the stars that veil thy face Our hearts as - cend.

cresc - - - - *en* - - - - *do*

REFRAIN *mp*

Ho - ly, ho - ly, ho - ly, Lord God of Hosts! Heav'n and earth are full of thee,

mp

f

Heav'n and earth are prais - ing thee, O Lord most high. . A - MEN.

f

ANGELS, EVER BRIGHT AND FAIR

(FROM "THEODORA")

George Frederick Handel

Larghetto ♩ = 80

The piano introduction consists of two staves. The right hand features a series of sixteenth-note arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The tempo is marked *Larghetto* with a quarter note equal to 80 beats per minute. The dynamics begin with a piano (*p*) marking.

SOPRANO SOLO OR UNISON
(SOPRANOS AND ALTOS)

The first vocal entry is on a single staff, with the lyrics "An - gels, ev - er bright and". The piano accompaniment continues with the same texture as the introduction. The dynamics are marked *p* (piano) and *mf* (mezzo-forte).

The second vocal entry begins with the lyrics "fair, An - gels, ev - er bright and fair, Take, O take me,". The piano accompaniment features a more active texture with sixteenth-note patterns. Dynamics include *p*, *mf*, and *p*.

The third vocal entry continues with the lyrics "Take, O take me to your care; take me, take, O". The piano accompaniment maintains the sixteenth-note arpeggiated texture. Dynamics are marked *pp* (pianissimo), *p*, and *p*.

p cresc - en - do

take me; An - gels, ev - er bright and fair, Take, O take me to your care.

cresc - en - do

p Slower rall.

Take, O take me to your care.

Fine

Slower rall. *mf a tempo* *Fine*

cresc - en - - do

Speed to your own courts my flight, Clad in robes of vir - gin white, clad in

p cresc - en - - do

p

robes of vir - gin white, clad in robes of vir - gin white. Take me,

p

INTO PARLIAMENT HE SHALL GO

W. S. Gilbert

(FROM "IOLANTHE")

Sir Arthur Sullivan

Allegro $\text{♩} = 84$

SOPRANO [QUEEN]

mf

1. Hence-forth, Stre-phon, cast a - way Crooks and pipes and
 2. In the Par - lia-men-t'ry hive, Lib - 'ral or Con-

p *mf*

col Pedale

rib-bons so gay! Flocks and herds that bleat and low; In - to Par-lia-ment you shall go!
 ser - va - tive—Whig or To - ry—I don't know—But in - to Par-lia-ment you shall go!

CHORUS

SOPRANO AND ALTO [FAIRIES]

In - to Par-lia-ment he shall go! Back'd by our su-preme au - thor - i - ty, He'll com-mand a
 TENOR AND BASS [FAIRIES]

large ma - jor - i - ty; In - to Par-lia-ment, in - to Par-lia-ment, Par-lia-ment, Par-lia-ment,

he shall go! In - to Par-lia-ment he shall go! In - to Par-lia-ment, in - to Par-lia-ment,

[PIANO] *pp*

Par - lia - ment, Par - lia - ment, he shall go! In - to Par - lia - ment he shall go!

This musical score is for a two-part setting. The top part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom part is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is simple and rhythmic, with a repeat sign at the end of each line. The lyrics are printed below the staves.

FOUR AND TWENTY ELDERS

Marcato $\text{♩} = 72$

mp *mf*

1. See fo' an' twen - ty el - ders on dere knees, See
 2. Dey're bow - in' roun' de al - tar on dere knees, Dey're
 3. See Dan - iel 'mong the li - ons on his knees, See

This musical score is for a two-part setting. The top part is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bottom part is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The tempo is marked 'Marcato' with a quarter note equal to 72 beats. The dynamics are marked 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The lyrics are printed below the staves.

Meno mosso *f*

fo' an' twen - ty el - ders on dere knees, }
 bow - in' roun' de al - tar on dere knees, } An' we'll all rise to -
 Dan - iel 'mong the li - ons on his knees, }

This musical score is for a two-part setting. The top part is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bottom part is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The tempo is marked 'Meno mosso' and the dynamics are marked 'f' (forte). The lyrics are printed below the staves.

poco rit. *p*

ged - der An' view the ris - ing sun; O Lord, have mer - cy if you please!

f *poco rit.* *p*

Yes, we'll all rise to - ged - der; O Lord,

This musical score is for a two-part setting. The top part is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bottom part is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The tempo is marked 'poco rit.' (poco ritardando) and the dynamics are marked 'p' (piano) and 'f' (forte). The lyrics are printed below the staves.

THE COASTS OF HIGH BARBARY

English Folk Song

Arranged by Arthur Edward Johnstone

Con spirito ♩ = 100

mf

1. Look a - head, look a - starn, look the
2. O . . are you a pi - rate or
3. We'll back up our top - sails and
4. For broad - side, for broad-side, they

wea-ther and the lee.
man - o' war, cried we?
heave our ves-sels to;
fought all on the main;

Blow high! blow low! and so sail - ed we.

I
O
But
Un -

see a wreck to wind-ward and a loft - y ship to lee,
no! I'm not a pi - rate, but a man - o' war, cried he,
on - ly in some har - bor and a - long the side of you.
til at last the frig - ate shot the pi - rate's mast a - way.

A - sail - ing down all

on the coasts of High Bar - ba - ry.

1, 2, 3

4

HOLY FATHER, GOD OF LOVE

(CHORALE FROM "THE MASTERSINGERS OF NUREMBERG")

Ann White

Richard Wagner

Lento e maestoso $\text{♩} = 72$

f Ho - ly Fa - ther, God . . of love On thy throne in Heav'n a - bove,

f legato

p *cresc.* *f* *p* Lord of earth and sky and air, Hear us, as we kneel in prayer.

p *cresc.* *f* *p* While we wor-ship and a-dore, On our hearts thy bless-ing pour, Draw thou near us,

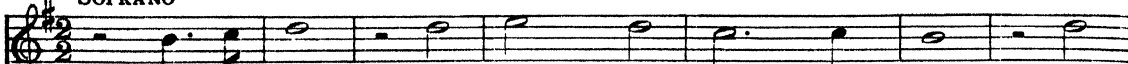
f *cresc.* Hear, O hear us; Guard and guide us now and for - ev - er - more.

f *cresc.*

Ped.*

COME AGAIN! SWEET LOVE

John Dowland

♩ = 88
SOPRANO

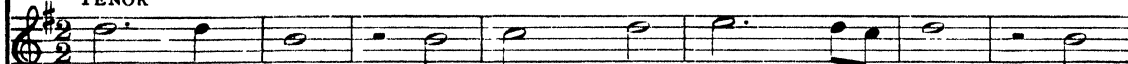
mf
1. Come a - gain! sweet love doth now in - vite Thy
2. Come a - gain! that I may cease to mourn Through

ALTO



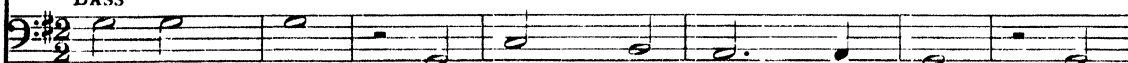
mf
1. Come a - gain! sweet love doth now . . in - vite Thy
2. Come a - gain! that I may cease . . to mourn Through

TENOR



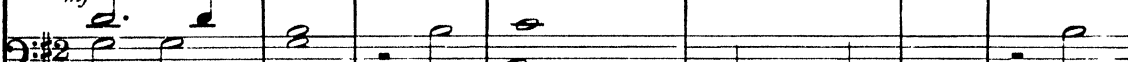
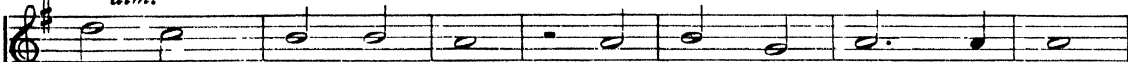
mf
1. Come a - gain! sweet love doth now in - vite Thy
2. Come a - gain! that I may cease to mourn Through

BASS

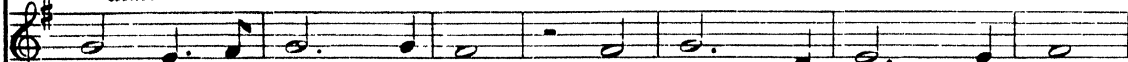


mf
1. Come a - gain! sweet love doth now in - vite Thy
2. Come a - gain! that I may cease to mourn Through

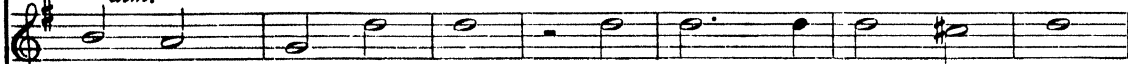
(For practice only)

mf*dim.*

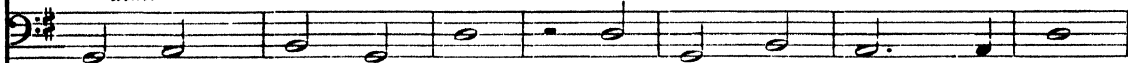
grac - es, that re - frain To do me due de - light,
thy un - kind dis - dain; For now, left and for - lorn,

dim.

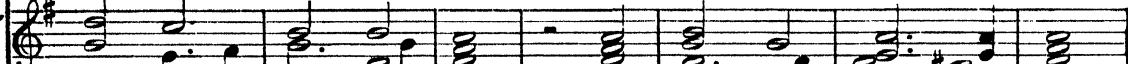
grac - es, that re - frain To do me due de - light,
thy un - kind dis - dain; For now, left and for - lorn,

dim.

grac - es, that re - frain To do me due de - light,
thy un - kind dis - dain; For now, left and for - lorn,

dim.

grac - es, that re - frain To do me due de - light,
thy un - kind dis - dain; For now, left and for - lorn,

dim.

p cresc. *mf*

To see, to hear, to touch, to kiss, to die
I sit, I sigh, I weep, I faint, I die,

p cresc. *mf*

To see, to hear, to touch, to kiss, to die,
I sit, I sigh, I weep, I faint, I die,

p cresc. *mf*

To see, to hear, to touch, to kiss, to die, to die With
I sit, I sigh, I weep, I faint, I die, I die In

p cresc. *mf*

To see, to hear, to touch, to kiss, to die, to
I sit, I sigh, I weep, I faint, I die, I

p cresc. *mf*

dim. *poco rit.*

With thee a - gain in sweet - est sym - pa - thy.
In dead - ly pain, and end - less mis - er - y.

dim.

to die With thee a - gain in sweet - est sym - pa - thy.
I die In dead - ly pain and end - less mis - er - y.

dim.

thee a - gain, with thee a - gain in sweet - est sym - pa - thy.
dead - ly pain, in dead - ly pain, and end - less mis - er - y.

dim. *poco rit.*

die With thee a - gain in sweet - est sym - pa - thy.
die In dead - ly pain, and end - less mis - er - y.

dim. *poco rit.*

COME AGAIN! SWEET LOVE

mf

3. But a - las! my faith is ev - er true, Yet
 4. Gen - tle love, draw forth thy wound - ing dart, Thou

mf

3. But a - las! my faith is ev - er true, Yet
 4. Gen - tle love, draw forth thy wound - ing dart, Thou

mf

3. But a - las! my faith is ev - er true, Yet
 4. Gen - tle love, draw forth thy wound - ing dart, Thou

mf

3. But a - las! my faith is ev - er true, Yet
 4. Gen - tle love, draw forth thy wound - ing dart, Thou

dim.

will she nev - er rue, Nor yield me an - y grace.
 canst not pierce her heart; For I, that do ap - prove,

dim.

will she nev - er rue, Nor yield me an - y grace.
 canst not pierce her heart; For I, that do ap - prove,

dim.

will she nev - er rue, Nor yield me an - y grace.
 canst not pierce her heart; For I, that do ap - prove,

dim.

will she nev - er rue, Nor yield me an - y grace.
 canst not pierce her heart; For I, that do ap - prove,

p cresc. *mf*

Her eyes of fire, her heart of flint is made,
By sighs and tears more hot than are thy shafts,

p cresc. *mf*

Her eyes of fire, her heart of flint is made,
By sighs and tears more hot than are thy shafts,

p cresc. *mf*

Her eyes of fire, her heart of flint is made, Whom tears nor
By sighs and tears more hot than are thy shafts, more hot than

p cresc. *mf*

Her eyes of fire, her heart of flint is made, Whom
By sighs and tears more hot than are thy shafts, Did

dim. (last time rall.)

Whom tears nor truth, nor truth may once in - vade.
Did tempt, while she, while she for tri - umphs laughs.

dim. (last time rall.)

Whom tears nor truth, whom tears nor truth may once in - vade.
Did tempt, while she for tri - umphs laughs, for tri - umphs laughs.

dim. (last time rall.)

truth, whom tears, whom tears nor truth may once in - vade.
are thy shafts, Did tempt, whilst she for tri - umphs laughs.

dim. (last time rall.)

tears nor truth, whom tears nor truth may once in - vade.
tempt, did tempt, while she, while she for tri - umphs laughs.

IN THESE DELIGHTFUL, PLEASANT GROVES

(FROM "THE LIBERTINE")

Henry Leslie

Allegro ♩ = 160

SOPRANO

Henry Purcell

mf In these de-light-ful, pleas - ant groves, in these de-light-ful, pleas - ant groves, Let us

mf In these de-light-ful, pleas - ant groves, in these de-light-ful, pleas - ant groves, Let us

mf In these de-light-ful, pleas - ant groves, in these de-light-ful, pleas - ant groves, Let us

mf In these de-light-ful, pleas - ant groves, in these de-light-ful, pleas - ant groves, Let us

Allegro

cresc - - - *en* - - - - - *do* *f*

cel - e - brate, let us cel - e - brate, let us cel - e - brate our hap - py, hap - py loves,

cresc - - - *en* - - - - - *do* *f*

cel - e - brate, let us cel - e - brate, let us cel - e - brate our hap - py, hap - py loves,

cresc - - - *en* - - - - - *do* *f*

cel - e - brate, let us cel - e - brate, let us cel - e - brate our hap - py, hap - py loves,

cresc - - - *en* - - - - - *do* *f*

cel - e - brate, let us cel - e - brate, let us cel - e - brate our hap - py, hap - py loves,

cresc - - - *en* - - - - - *do* *f*

p

In these de-light-ful, pleas-ant groves, in these de-light-ful, pleas-ant groves, Let us

p

In these de-light-ful, pleas-ant groves, in these de-light-ful, pleas-ant groves, Let us

p

In these de-light-ful, pleas-ant groves, in these de-light-ful, pleas-ant groves, Let us

p

In these de-light-ful, pleas-ant groves, in these de-light-ful, pleas-ant groves, Let us

cresc - - - *en* - - - *do* *f*

cel - e - brate, let us cel - e - brate, let us cel - e - brate our hap - py, hap - py loves,

cresc - - - *en* - - - *do* *f*

cel - e - brate, let us cel - e - brate, let us cel - e - brate our hap - py, hap - py loves,

cresc - - - *en* - - - *do* *f*

cel - e - brate, let us cel - e - brate, let us cel - e - brate our hap - py, hap - py loves,

cresc - - - *en* - - - *do* *f*

cel - e - brate, let us cel - e - brate, let us cel - e - brate our hap - py, hap - py loves,

cresc - - - *en* - - - *do*

Let's pipe, pipe and dance, let's pipe, pipe and dance, dance and laugh, . . .

Let's pipe, pipe and dance, let's pipe, pipe and dance, laugh, . . . laugh, . . .

Let's pipe, pipe and dance, let's pipe, pipe and dance, laugh, laugh, . . .

Let's pipe, pipe and dance, let's pipe, pipe and dance, dance and laugh, . . .

laugh, . . . laugh, . . . laugh and sing; Thus, . . .

. . . laugh, . . . laugh . . . and sing, laugh . . . and sing; Thus, . . .

. . . laugh, . . . laugh . . . and sing, laugh . . . and sing; Thus, . . .

laugh, . . . laugh, . . . laugh and sing; Thus, . . .

cresc. . . . *f*

sempre f

thus, thus ev-'ry hap-py, hap-py liv-ing thing Rev - - - - - els

sempre f

thus, thus ev-'ry hap-py, hap-py liv-ing thing Rev - els in the cheer - - - - -

sempre f

thus, thus ev-'ry hap-py, hap-py liv-ing thing Rev - - - - - - - - - - - els

sempre f

thus, thus ev-'ry hap-py, hap-py liv-ing thing Rev - - - - - - - - - - - els

sempre

p

in the cheer-ful Spring, rev - - - - - els in the cheerful Spring.

p

- - ful, cheer-ful Spring, rev - els in the cheer - - - - - ful, cheer-ful Spring.

p

in the cheer-ful Spring, rev - - - - - - - - - - - els in the cheer-ful Spring.

p

in the cheer-ful Spring, . . . rev - - - - - - - - - - - els in the cheer-ful Spring.

p

THE THREE KINGS

English paraphrase by K. K. D.

From the "Collection de Choeurs"
of F. A. Gevaert

Andantino ♩ = 116
SOPRANO

ALTO

TENOR

BASS

p

We are three kings from O - ri - ent re - gions,

p

We are three kings from O - ri - ent

pp

We are three kings from O - - - ri - - - ent

pp

We are three kings from O - - - ri - - - ent

pp (For practice only)

p

Trav - el - ing far. O - ver the track - less

re - gions, Trav - el - ing far. O - ver the

re - gions. O - ver the track - less sands

re - - gions. O - ver the track - less sands

sands of des - ert Led by a star, That we may hail the

track - less sands of des - ert Led by a star, That we may hail the

of des - - - - ert That we may hail the

of des - - - - ert That we may hail the King

The first system of the musical score for 'The Three Kings' consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: 'sands of des - ert Led by a star, That we may hail the track - less sands of des - ert Led by a star, That we may hail the of des - - - - ert That we may hail the of des - - - - ert That we may hail the King'.

poco rinf.
King of Kings, . Born low - ly on earth to - day,

p a tempo
King of Kings, . Born . low - ly to - - day, That we

King of Kings, Born low - ly on earth to - day,

p a tempo
of Kings, Born low - ly on earth to - day, That we may learn

poco rinf. *p a tempo*

The second system of the musical score continues the vocal and piano parts. It includes dynamic markings: *poco rinf.* (poco rinforzando) and *p a tempo* (piano, ad tempo). The lyrics are: 'King of Kings, . Born low - ly on earth to - day, King of Kings, . Born . low - ly to - - day, That we King of Kings, Born low - ly on earth to - day, of Kings, Born low - ly on earth to - day, That we may learn'.

THE THREE KINGS

p That we may learn his gen - tle laws, . And with joy - ful heart o - bey.

mf *rit.*

may learn his gen - tle laws, . And with joy - ful heart o - bey.

p That we may learn his gen - tle laws, And with joy - ful heart o - bey.

mf *rit.*

his gen - tle laws, And with joy - ful heart o - bey.

p a tempo Lad - en we come, . . . cas - kets of treas - ure

p Lad - en we come, . . . cas - kets of

pp a tempo Lad - en we come, cas - - kets of treas - -

pp a tempo Lad - en we come, cas - - kets of treas - -

pp a tempo

Hith - er we bring, Bright yel - low gold, . . . myrrh and
 treas - ure Hith - er we bring, Bright yel - low gold, . .
 ure Bright yel - low gold, myrrh and frank -
 ure Bright yel - low gold, myrrh and frank -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs, with the first pair singing the first line of lyrics and the second pair singing the second line. The piano accompaniment provides a harmonic foundation for the vocal lines. The lyrics are: "Hith - er we bring, Bright yel - low gold, . . . myrrh and treas - ure Hith - er we bring, Bright yel - low gold, . . ure Bright yel - low gold, myrrh and frank - ure Bright yel - low gold, myrrh and frank -".

frank - in - cense Fit for a king. Take thou our gifts,
 myrrh and frank - in - cense Fit for a king Take thou our gifts, . .
 in - - cense. Take thou our gifts,
 in - - cense. Take thou our gifts, take them,

The second system of the musical score continues the vocal and piano parts. The lyrics are: "frank - in - cense Fit for a king. Take thou our gifts, myrrh and frank - in - cense Fit for a king Take thou our gifts, . . in - - cense. Take thou our gifts, in - - cense. Take thou our gifts, take them,". The piano accompaniment continues to support the vocal lines.

THE THREE KINGS

rinf.

take them, O Lord, . And as . we now de - part,

p a tempo

take them, O Lord, . And as we now de - part, . . . Grant us

p

take them, O Lord, And as . we now de - part,

p a tempo

O Lord, And as we now de - part, Grant us thy grace,

p a tempo

p a tempo

Grant us thy grace, grant us thy peace, . May thy bless - ing fill each heart.

p

thy grace, . grant us thy peace, . May thy bless - ing fill each heart.

p

Grant us thy grace, grant us thy peace, May thy bless - ing fill . each heart.

p

Grant us thy peace, May thy bless - ing fill each heart.

mf rit.

GENTLE NIGHT

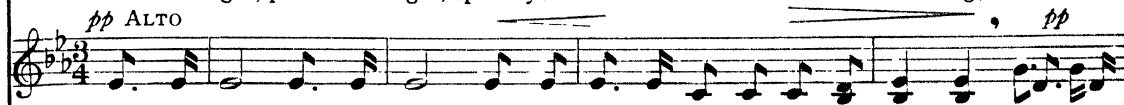
K. K. D.

Katherine K. Davis

Slowly ♩ = 63
SOPRANO

1. Gen - tle night, peace - ful night, With her dusk - y head in si - lence bend - ing, O'er the
2. Gen - tle night, peace - ful night, Spread your dark - ness like a man - tle fall - ing; Fold me

pp ALTO

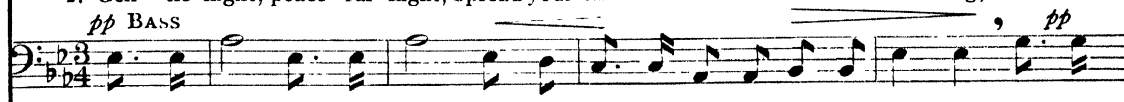


pp TENOR



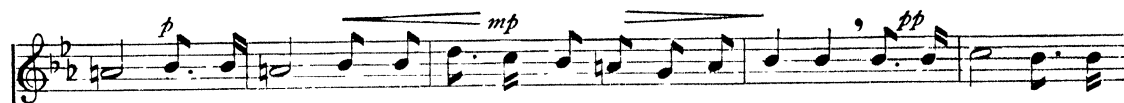
1. Gen - tle night, peace - ful night, With her dusk - y head in si - lence bend - ing, O'er the
2. Gen - tle night, peace - ful night, Spread your dark - ness like a man - tle fall - ing; Fold me

pp BASS



pp For rehearsal only

dim - in - u - en - do pp



hill takes her way Where the shep - herd boy his flock is tend - ing. Ev - 'ry sheep knows her
close in your arms, Let my spir - it cease its lone - ly call - ing. Pain and care all for -



hill takes her way Where the shep - herd boy his flock is tend - ing. Ev - 'ry sheep knows her
close in your arms, Let my spir - it cease its lone - ly call - ing. Pain and care all for -



GENTLE NIGHT

cresc - *en* - *do* *mf* *cresc* -

face, She folds them all a-against the dark . . of her ten-der breast, All at
got, O let me hide my wea-ry eyes . . on your ten-der breast! Love-ly

cresc - *en* - *do* *mf* *cresc* -

face, She folds them all a-against the dark of her . ten-der breast, All at
got, O let me hide my wea-ry eyes on your . ten-der breast! Love-ly

cresc - *en* - *do* *mf* *cresc* -

face, She folds . . . them a - against the dark of her ten-der breast, All at
got, O let me hide my wea-ry eyes on your ten-der breast! Love-ly

cresc - *en* - *do* *mf* *cresc* -

face, She folds . . . them on her ten-der breast, All at
got, O hide . . . me on your ten-der breast! Love-ly

cresc - *en* - *do* *mf* *cresc* -

en - *do* *mf*

peace, all at peace, Ev-'ry drow-sy lamb a - long the
night, peace-ful night, Let me fall a - sleep and in some

en - *do* *m*

peace, all at peace, Ev-'ry drow-sy lamb a - long the dusk - y lane
night, peace-ful night, Let me fall a - sleep, and in some qui - et dream

en - *do* *mf*

peace, all at peace, Ev-'ry drow sy lamb a - long the
night, peace-ful night, Let me fall a - sleep, and in some

en - *do* *mf*

peace, all at peace, Ev-'ry drow - - sy lamb a - long the lane . . .
night, peace-ful night, Let me fall a - sleep and in a dream . . .

en - *do*

GENTLE NIGHT

223

dusk - y lane turns home to rest, . . And ev - 'ry lamb a - long the lane
 qui - et dream turn home to rest, . . O let me sleep and in some dream

. . a - long the dusk - y lane turns home to rest, . . Each lamb turns
 . . and in some qui - et dream turn home to rest, . . In some dream turn

lane, a - long the dusk - y lane turns home to rest, . . And ev - 'ry drow - sy lamb turns
 dream, and in some qui - et dream turn home to rest, . . And in some qui - et dream turn

. . Turns home to rest, . . Each lamb turns
 . . Turn home to rest, . . In some dream

. . turns home to rest. . . home to rest.
 . . turn home to rest.

home, turns home to rest. . . home to rest.
 home, turn home to rest.

home, home to rest. . . home to rest.
 home home to rest.

home to rest. turn home to rest.

SPEED AWAY

Allegretto con spirito ♩ = 126
SOPRANO AND ALTO

I. B. Woodbury

mf

1. Speed a - way! Speed a - way! on thine er - rand of light! There's a
2. And, . oh, wilt thou tell her, blest bird on the wing, That her
3. Go, . . bird of the sil - ver wing, fet - ter - less now, Stoop .

TENOR AND BASS

mf

young heart a - wait - ing thy com - ing to - night; She will
moth - er hath ev - er a sad song to sing; That she
not thy bright pin - ions on yon moun - tain's brow; But . .

fon - dle thee close, she will ask for the loved Who
stand - eth a - lone in the still qui - et night, And her
hie thee a - way o'er rock, riv - er and glen, And

pine up - on earth since the "Day Star" has roved; She will ask if we
fond heart goes forth for the be - ing of light, Who had slept in her
find our young "Day Star" ere night close a - gain! Up! . . on - ward! let

p slower

miss her, so long is her stay. Speed a - way! Speed a - way! Speed a - way!
bo - som, but who would not stay? Speed a - way! Speed a - way! Speed a - way!
noth - ing thy mis - sion de - lay. Speed a - way! Speed a - way! Speed a - way!

f

HYMN FOR THE NATIONS

(FROM THE "NINTH SYMPHONY")

Josephine Daskam Bacon*

Ludwig van Beethoven

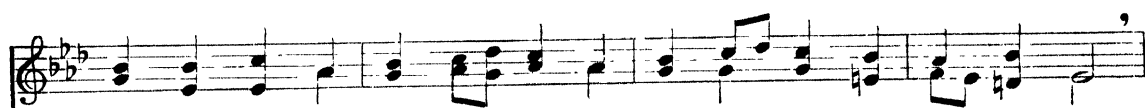
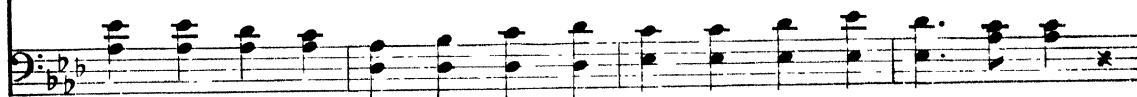
With spirit ♩ = 126



1. Broth - er, sing your coun - try's an - them, Shout your land's un - dy - ing fame ;
2. Hail the sun of peace, new ris - ing, Hold the war clouds clos - er furled.
3. Build the road of Peace be - fore us, Build it wide and deep and long :



Light the won - drous tale of na - tions With your peo - ple's gold - en name.
Blend our ban - ners, O my broth - er, In the rain - bow of the world!
Speed the low and check the ea - ger, Help the weak and curb the strong.



Tell your fa - thers' no - ble sto - ry, Raise on high your coun - try's sign,
Red as blood and blue as heav - en, Wise as age and proud as youth,
None shall push a - side an - oth - er, None shall let an - oth - er fall :



Join, then, in the fi - nal glo - ry, Broth - er, lift your flag with mine!
Melt our col - ors, won - der wov - en, In the great white light of Truth!
March be - side me, O my broth - er, All for one, and one for all!



* This poem was awarded the first prize in a nation-wide contest of American poets, sponsored by the League of Nations Association, Inc., for the best International Hymn.

Copyright, 1934, by the League of Nations Association, Inc.

A LEGEND

K. K. D.

P. Tchaikowsky

Moderato ♩ = 66

SOPRANO AND ALTO

Christ, when a child, the leg - end goes, A gar - den made with

mf *p* *mf*

man - y a rose, Tend - ing the flow'rs with gen - tle care That he might

p *pp* *p* *pp*

weave a crown to wear. And when the flow'rs are all a - bloom, To

mf *p* *mf* *mf*

view the sight the chil - dren come, Strip ev - 'ry branch, with nois - y scorn,

p *pp* *p* *pp*

And leave the gar - den bare and torn. "Now what is left . . . to

f *f*

to crown you here?\" The rogues call'd out with scorn - ful jeer.

crown you here?\" The rogues call'd out with scorn - ful jeer.

to crown you here?\" The rogues call'd out with scorn - ful jeer.

pp "There are the thorns . . . left for me. They'll make a crown," so

pp "There are the thorns . . . left for me. They'll make a crown," so

p meno mosso cresc en do ff an - swered he. Then did they weave each na - ked stem And

p cresc en do ff an - swered he. Then did they weave each na - ked stem And

p crown'd him with a di - a - dem; All pierc'd with thorns, his fair young

p crown'd him with a di - a - dem; All pierc'd with thorns, his fair young

ff riten. head So stain'd with blood, like ros - es red, like ros - es red. . .

ff riten. head So stain'd with blood, like ros - es, blood like ros - es red. . .

So stain'd with blood, like ros - es, blood like ros - es red. . .

SLEEP, HOLY BABE

J. B. Dykes

$\text{♩} = 80$

p (Piano or Organ)

pp (VOICES only) *cresc* - - - *en* - - - *do* , *mf*

1. Sleep, Ho - ly Babe! up - on thy moth-er's breast; Great Lord of earth, and
2. Sleep, Ho - ly Babe! Thine an - gels watch a - round, All bend - ing low with
3. Sleep, Ho - ly Babe! while I with Ma - ry gaze In joy up - on that
4. Sleep, Ho - ly Babe! ah! take thy brief re - pose; Too quick - ly will thy

pp *cresc* - - - *en* - - - *do* *mf*

sea, and sky, How sweet it is to see thee lie In such a place of rest, .
 fold - ed wings, Be - fore th' In - car - nate King of Kings, In rev - rent awe pro - found,
 face a while, Up - on the lov - ing in - fant smile Which there di - vine - ly plays, . .
 slum - bers break, And thou to length - ened pains a - wake That death a - lone shall close, . .

pp *poco rit.* *a tempo*
 (Piano or Organ)

In such a place of rest.
 In rev - 'rent awe pro - found.
 Which there di - vine - ly plays.
 That death a - lone shall close.

pp *poco rit.* *a tempo*

ARK OF FREEDOM, GLORY'S DWELLING

(AUSTRIA)

Anonymous

Franz Joseph Haydn

♩ = 92

1. Ark of free - dom, glo - ry's dwell - ing, Na - tive land, God
2. Land of high, he - ro - ic glo - ry; Land whose touch bids
3. Vain - ly 'gainst thine arm con - tend - ing, Ty - rants know thy

keep thee free! When the storms are round thee swell - ing,
slav - 'ry flee! Land whose name is writ in sto - ry,
might and flee; Free - dom's cause on earth de - fend - ing,

Let thy heart be strong in thee; God is with thee,
Rock and ref - uge of the free; Ours thy great - ness,
Man has set his hopes on thee; Wid - 'ning glo - ry,

wrong re - pell - ing, He a - lone thy cham - pion be. Ark of free - dom,
ours thy glo - ry, We will e'er be true to thee. Ark of free - dom,
peace un - end - ing, Thy re - ward and por - tion be. Ark of free - dom,

glo - ry's dwell - ing. Na - tive land, God keep thee free. A - MEN.

BRING A TORCH, JEANNETTE, ISABELLA!

English version by E. Cuthbert Nunn

Old French Carol

Allegretto ♩ = 138

SOPRANO

mf

1. Bring a torch, Jean-nette, Is - a - bel - la! Bring a torch, to the cra - dle run!
 2. It is wrong when the Child is sleep - ing, It is wrong to talk so loud;
 3. Soft - ly to . . the lit - tle sta - ble, Soft - ly for . . a mo - ment come;

mf ALTO*mf* TENOR

1. Bring a torch, Jean-nette, Is - a - bel - la! Bring a torch, to the cra - dle run!
 2. It is wrong when the Child is sleep - ing, It is wrong to talk so loud;
 3. Soft - ly to . . the lit - tle sta - ble, Soft - ly for . . a mo - ment come;

mf BASS*Allegretto**mf*

(For rehearsal only)

mp

It is Je - sus, good folk of the vil - lage; Christ is born, and Ma - ry's call - ing:
 Si - lence, all, as you gath - er a - round, Lest your noise should wak - en Je - sus:
 Look and see . how charm - ing is Je - sus, How he is white, his cheeks are ro - sy:

*mp**mp*

It is Je - sus, good folk, . . Christ is born, and Ma - ry's call - ing:
 Si - lence, all, as you gath - er, Lest your noise should wak - en Je - sus:
 Look and see, . . how charm - ing, How he is white, his cheeks are ro - sy:

It is Je - sus,
 Si - lence, all, . .
 Look and see, . .

pp *p* *pp* *p rall.* *pp*
 Ah, ah! Beau-ti-ful is the moth-er! Ah, ah! Beau-ti-ful is her Son! . .
 Hush, hush! See how fast he slum-bers: Hush, hush! See how fast he sleeps! .
 Hush, hush! See how the Child is sleep-ing: Hush, hush! See how he smiles in dreams!

pp *p* *pp* *p rall.* *pp*
 Ah, ah! Beau-ti-ful is the moth-er! Ah, ah! Beau-ti-ful is her Son! . .
 Hush, hush! See how fast he slum-bers: Hush, hush! See how fast he sleeps! .
 Hush, hush! See how the Child is sleep-ing: Hush, hush! See how he smiles in dreams!

pp *p* *pp* *p rall.* *pp*
rall.
pp *p* *pp* *p* *pp*

NIGHT, LOVELY NIGHT

Zeila

Francesco Berger

Andantino sostenuto ♩ = 88

SOPRANO

mp O Night, love-ly Night, Thou art ho - ly and calm, Thy cool dew - y breath To the

ALTO

mp O Night, Thou art ho - ly and calm, Thy cool dew - y breath To the

TENOR

mp O Night, love-ly Night, Thou art ho - ly and calm, Thy cool dew - y breath To the

BASS

mp O Night, love-ly Night, Thou art ho - ly and calm, Thy cool dew - y breath To the
Andantino sostenuto

(For rehearsal only)

mp *cresc.*
mp *cresc.*
mp *cresc.*
mp *cresc.*

NIGHT, LOVELY NIGHT

worn brow is balm. The day with its care Toils on-ward, and
 worn brow is balm. Day with its care Toils on-ward, and
 worn brow is balm. The day with its heat, with its care, Toils on-ward, and
 worn brow is balm. The day with its heat, And o'er-lad - en with care, Toils on-ward, and

pants, toils on-ward, and pants, That thy rest he may share. Love-ly Night, ho - ly Night. O
 pants, toils on-ward, and pants, That thy rest he may share, Love-ly Night, ho - ly Night.
 pants, toils on-ward, and pants, That thy rest he may share, Love - ly Night, ho - ly Night. O
 pants, toils on-ward, and pants, Love - ly Night, ho - ly Night. O

Night, gen-tle Night, With thy twi-light so soft; The moon's grate-ful ray, My-riad

O Night, With thy twi-light so soft; The moon's grate-ful ray, My-riad

Night, gen-tle Night, With thy twi-light so soft; The moon's grate-ful ray, My-riad

Night, gen-tle Night, With thy twi-light so soft; The moon's grate-ful ray, My-riad

peep-ing eyes a-loft! Thy soul breath-ing air,

peep-ing eyes a-loft! Thy soul breath-ing air,

peep-ing eyes a-loft! Thy soul breath-ing air, breath-ing air, A

peep-ing eyes a-loft! Thy soul breath-ing air, Steal-ing o'er us so light, A

NIGHT, LOVELY NIGHT

mf *p* *allargando*

A rich boon art thou, A rich boon thou, Steal-ing o'er us so light, Love-ly

mf *p*

A rich boon art thou, A rich boon thou, Steal-ing o'er us so light, Love-ly

rich boon art thou, A rich boon art thou, Steal-ing o'er us so light, Love-ly

allargando

rich boon art thou, A rich boon art thou, Love-ly

dim. *a tempo* *f* *allargando*

Night, ho-ly Night! O . . . Night, love-ly Night.

dim. *f* *allargando*

Night, ho-ly Night! O love-ly Night.

dim. *a tempo f deciso.* *f* *allargando*

Night, ho-ly Night! A rich boon art thou, O Night, O love-ly Night.

dim. *a tempo f* *f* *allargando*

Night, ho-ly Night! A rich boon art thou, O Night, O love-ly Night.

dim. *a tempo deciso.* *f* *allargando*

AUTUMN

Louise Chandler Moulton

Very slowly ♩ = 60

Franz Schubert

Arranged

pp

With the leaves a - round her dy - ing, And the wind a - round her sigh - ing,

piu mosso p

And her list-less hands to-gether, Sits she in the au - tumn weath-er. Lit - tle

mf

streams now sad - ly grieve, Lit - tle birds pre - pare to leave, Day-light darkens in - to eve;

a tempo p

Flow - ers twin-ing round her die, . Ay! And the flow'rs and she to - geth - er

pp ppp

Droop and fade while sad the winds sigh, Dy - ing in the au - tumn weath - er.

ADORAMUS TE

G. P. da Palestrina

pp $\text{♩} = 92$

A - do - ra - - mus te, Chri - - - ste,

A - do - ra - - mus te, Chri - - - ste,

A - do - ra - - mus te, Chri - - - ste,

A - do - ra - - mus te, Chri - - - ste,

pp (For rehearsal only)

p *poco rit.* *Slower* $\text{♩} = 80$

et be - ne - di - ci - mus ti - - bi; *f* qui - a per san - ctam

et be - ne - di - ci - mus ti - - bi; *f* qui - a per san - ctam

et be - ne - di - ci - mus ti - - bi; *f* qui - a per san - ctam

et be - ne - di - ci - mus ti - - bi; *f* qui - a per san - ctam

poco rit. *Slower*

cru - cem tu - am . . re - de - mis - ti mun - dum, qui pas - sus es

cru - cem tu - am re - de - mis - ti mun - dum, qui pas - sus es

cru - cem tu - am . . re - de - mis - ti mun - dum, qui pas - sus es

cru - cem tu - am re - de - mis - ti mun - dum, qui pas - sus es

pro no - bis, Do - mi - ne, Do - mi - ne, mi - se - re - re no - bis.

pro no - bis, Do - mi - ne, Do - mi - ne, mi - se - re - re no - bis.

pro no - bis, Do - mi - ne, Do - mi - ne, mi - se - re - re no - bis.

pro no - bis, Do - mi - ne, Do - mi - ne, mi - se - re - re no - bis.

BREAK FORTH, O BEAUTEOUS, HEAVENLY LIGHT

(FROM THE "CHRISTMAS ORATORIO")

Johann Sebastian Bach

Adagio ♩ = 63

f Break forth, O beau-teous, heav'n-ly light, And ush-er in the

morn-ing; Ye shep-herds, shrink not with af-fright, But

hear the an-gel's warn-ing. This Child, now weak in

mf con esp.

in-fan-cy, Our con-fi-dence and joy shall be, The

cresc. *ff*

pow'r of Sa-tan break-ing, Our peace e-ter-nal mak-ing.

p

SUNRIS

Harvey Worthington Loomis

Arthur Edward Johnstone

With dignity, but not dragging ♩ = 100

mp

1. Wid - er and still more wide The gates of the morn - ing swing;
 2. Mar-shalled from east and west, The hosts of the dawn sweep by,
 3. O'er the ho - ri - zon's rim, Be - yond the ea - gle's flight,

mp *legato*

poco a poco cresc.

Clear - er and e'er more clear The notes of the for - est birds ring; The
 Garbed in the light of day — A pa - geant ad - vanc - ing on high — In
 Lanc - es of gold ap - pear, To van - quish the sin - is - ter night. The

poco a poco cresc. *sempre legato* *f*

poco allargando

earth, the sea, the clouds, the sky, Have cho - sen the sun for their king.
 daz - zling white, they throng the blue, To wel - come the lord of the sky.
 day is born! The sun is here! He floods all the world with his light.

poco allargando

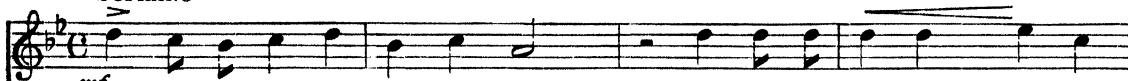
APRIL IS IN MY MISTRESS' FACE

(MADRIGAL)

Thomas Morley

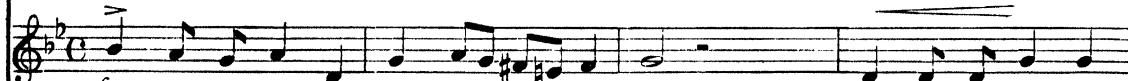
Moderato, scherzando ♩ = 116

SOPRANO



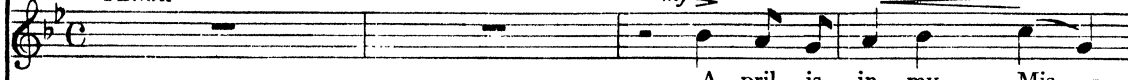
mf
1. A - pril is in my Mis - tress' face,
2. O were it Ju - ly all the year,

ALTO



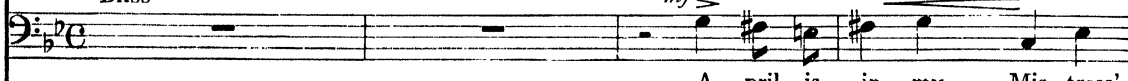
mf
1. A - pril is in my Mis - tress' face, A - pril is in my
2. O were it Ju - ly all . . . the year, O were it Ju - ly

TENOR

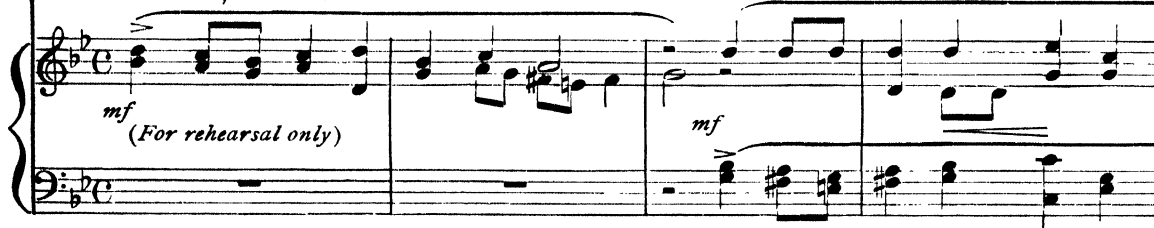


mf
A - pril is in my Mis - tress' face,
O were it Ju - ly all . . .

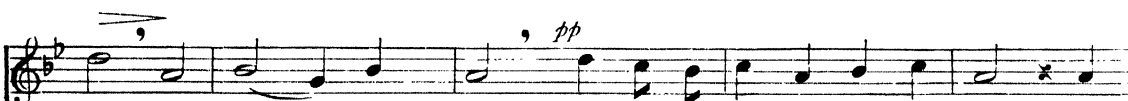
BASS



mf
A - pril is in my Mis - tress' face,
O were it Ju - ly all the

Moderato, scherzando

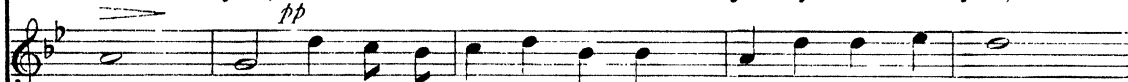
mf
(For rehearsal only)

mf

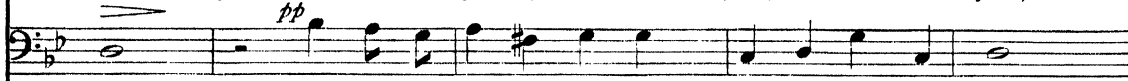
face, my Mis - tress' face, A - pril is in my Mis - tress' face, And
year, all, all . . the year, O were it Ju - ly all the year, Then



Mis - tress' face, A - pril is in my Mis - tress' face, And
all the year, O were it Ju - ly all the year, Then



tress' face, A - pril is in my Mis - tress' face, my Mis - tress' face,
the year, O were it Ju - ly all the year, all, all the year,



face, A - pril is in my Mis - tress' face, my Mis - tress' face,
year, O were it Ju - ly all the year, all, all the year,



Ju - ly in her eyes hath place, and then Ju - ly in her
 A - pril show's I would not fear, A - pril show's I

Ju - ly in her eyes hath place, and Ju - ly
 A - pril show's I would not fear, A - pril

And Ju - ly in her eyes . . .
 Then A - pril show's I would . . .

And Ju - ly in her eyes hath
 Then A - pril show's I would not

eyes, in her . . . eyes hath place, With - in her bo -
 would not, I . . . would not fear, Nor blight that fall -

Ju - ly in her eyes hath place, hath place; With - in her bo -
 show's, then A - pril show's I would not fear, Nor blight that fall -

hath place, in . . . her eyes hath place, With - in her bo -
 not fear, would not, would not fear, Nor blight that fall -

place, in her eyes hath place;
 fear, would not, would not fear,

APRIL IS IN MY MISTRESS' FACE

cresc.

som, with - in her bo - som is Sep - tem - - - -
 eth, nor blight that fall - eth in Sep - tem - - - -

cresc.

som, with - in her bo - som is Sep - tem - - - -
 eth, nor blight that fall - eth in Sep - tem - - - -

cresc.

som, with - in her bo - som is . . Sep - tem - - - -
 eth, nor blight that fall - eth in . . Sep - tem - - - -

cresc.

With - in her bo - som is Sep - tem - - - -
 Nor blight that fall - eth in Sep - tem - - - -

f

ber, But in her heart, but in her heart, her heart a cold De -
 ber, Nor frost that chills, nor frost that chills, that chills in cold De -

f

ber, But in her heart, her heart a
 ber, Nor frost that chills, that chills in

f

ber, But in her heart, . . her that heart a
 ber, Nor frost that chills, . . that chills, in

f

ber, But in her heart, but in her heart a
 ber, Nor frost that chills, nor frost that chills, in

cem - - - - ber, But in her heart,
cem - - - - ber, Nor frost that chills,

cold De - cem - - - - ber, But in her heart, her that heart,
cold De - cem - - - - ber, Nor frost that chills, that chills,

cold De - cem - - - - ber, But in her heart, . . . in . .
cold De - cem - - - - ber, Nor frost that chills, . . . frost .

cold De - cem - - - - ber, But in her
cold De - cem - - - - ber, Nor frost that

but in her heart, her heart a cold De - cem - - - - ber.
nor frost that chills, that chills in cold De - cem - - - - ber.

but in her heart, her heart a cold De - cem - - - - ber.
nor frost that chills, that chills in cold De - cem - - - - ber.

. . her that heart chills a in cold De - cem - - - - ber.
. . that chills in cold De - cem - - - - ber.

heart, but in her heart a cold cold De - cem - - - - ber.
chills, nor frost that chills in cold De - cem - - - - ber.

LET MUSIC WAKE

Russell M. Dodge

J. W. Elliott

Allegro moderato ♩ = 116

mf

1. Let mu - sic wake in joy - ful wise, As - pir - ing to the vault - ed skies, As
2. Let all ex - alt the King a - bove And kin - dle fires of ho - ly love; Thro'

new - ly born The gold - en morn In - vites to high en - deav - or. The Lord is on his
end - less days May psalms of praise Their pow'r re - lin - quish nev - er. E - ter - nal in the

throne, 'Tis he who reigns a - lone. Let all who live re - joice, U -
sky There smiles a watch - ful eye; No mor - tal heart shall fear, Our

f

nit - ing heart and voice To mag - ni - fy his ho - ly name for - ev - er!
Fa - ther-Lord is near; Al - might - y One, our souls are thine for - ev - er!

GOD OF OUR FATHERS

(NATIONAL HYMN)

D. C. Roberts

G. W. Warren

Maestoso ♩ = 108*ff**Trumpets before each verse*

1. God of our fa - thers, whose al - might - y
 2. Thy love di - vine hath led us in the
 3. From war's a - larms, from dead - ly pes - ti -
 4. Re - fresh thy peo - ple on their toil - some

hand Leads forth in beau - ty all the star - ry
 past, In this free land by thee our lot is
 lence, Be thy strong arm our ev - er sure de -
 way, Lead us from night to nev - er - end - ing

band Of shin - ing worlds in splen - dor thro' the
 cast; Be thou our rul - er, guar - dian, guide and
 fense; Thy true re - li - gion in our hearts in -
 day; Fill all our lives with love and grace di -

skies, Our grate - ful songs be - fore thy throne a - rise.
 stay, Thy word our law, thy paths our cho - sen way.
 crease, Thy boun - teous good - ness nour - ish us in peace.
 vine, And glo - ry, laud and praise be ev - er thine.

A CRADLE SONG

John B. Tabb

Eusebius Mandyczewski

Larghetto ♩ = 66

1. Sing it, Moth - er, sing it low, Deem it not an i - dle lay;
 2. Sing it, Moth - er, love is strong, When the tears of man - hood fall,

In his heart 'twill ebb and flow All the wea - ry
 Ech - oes of thy cra - dle song Shall his child - hood

life - long way; All that aft - er years shall bring Shall flow back to
 peace re - call; Dy - ing, he may smile to hear Mu - sic he deems

thee, Sing it, Moth - er, Sing it low.
 thine, Sing it, Moth - er, Sing it low.
 to thee,
 deems thine,

Songs for Women's Voices

ALLELUIA

Ann White

Andante con moto ♩ = 80

Ann White

1ST SOPRANO



Al - le - lu - ia! Al - le - lu - ia!

1. An - gels sang on Christ-mas morn,
 2. Shep-herds heard the an - gels sing,
 3. Let us car - ol loud and clear,

2ND SOPRANO



Al - le - lu - ia! Al - le - lu - ia!

1. An - gels sang on Christ-mas morn,
 2. Shep-herds heard the an - gels sing,
 3. Let us car - ol loud and clear,

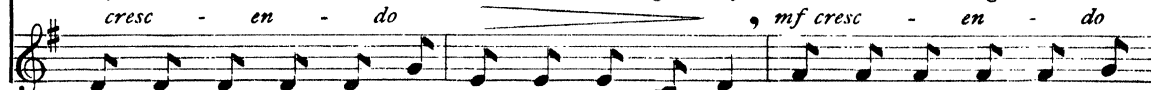
ALTO

*cresc* - en - do

Loud their gold - en chant re - ech - oed down the sky, Peace on earth to men and
 Through the star - ry night they seek the ho - ly child, Cra - dled in a man - ger
 Lo, the bless - ed Babe who in the man - ger lay, Fills our wait - ing hearts with

cresc - en - do

Loud their gold - en chant re - ech - oed down the sky, Peace on earth to men and
 Through the star - ry night they seek the ho - ly child, Cra - dled in a man - ger
 Lo, the bless - ed Babe who in the man - ger lay, Fills our wait - ing hearts with

cresc - en - do*dim* - in - u - en - do, *f*

praise to God on high. Al - le - lu - ia, Je - sus is born.
 by his moth - er mild. Al - le - lu - ia, Je - sus the King.
 peace and love to - day. Al - le - lu - ia, Je - sus is here.

dim - in - u - en - do, *f*

praise to God on high. Al - le - lu - ia, Je - sus is born.
 by his moth - er mild. Al - le - lu - ia, Je - sus the King.
 peace and love to - day. Al - le - lu - ia, Je - sus is here.

dim - in - u - en - do, *f*

WHEN THE ROSES BLOOM

Luise Reichardt
Arr. by Luther W. Goodhart

Semplice ♩ = 88
SOPRANO

pp

1. In the time of
2. In the time of

2ND SOPRANO

pp

1. In the time of
2. In the time of

ALTO

pp

1. The
2. The

Semplice

p molto legato

con ped.

ros - es,
ros - es,

Hope, thou wea-ry heart!
Wea-ry heart, re-joice!

Spring a balm dis - clos - es
Ere the sum-mer clos - es

ros - es,
ros - es,

Hope, thou wea-ry heart!
Wea-ry heart, re-joice!

Spring a balm dis - clos - es
Ere the sum-mer clos - es

time of ros - es, Hope, thou wea-ry heart!
time of ros - es, Wea-ry heart, re-joice!

Spring a balm dis - clos - es
Ere the sum-mer clos - es

For the keen-est smart. Comes the long'd-for voice. Tho' thy grief . . o'er-come thee, Thro' . . . the win-ter's
Let not death . ap - pall thee, For, . . . be-yond the

For the keen-est smart. Comes the longed-for voice. Tho' . . . grief . . o'er - come
Let not death . . ap - pall

For the keen-est smart. Comes the long'd-for voice. Tho' . . . thy grief o'er-come thee, Thro' . . . the
Let not death ap - pall thee, For . . . be -

expressivo *poco sostenuto*
gloom, Thou shalt thrust it from thee, When the ros - - es bloom.
tomb, God him - self shall call thee, When the ros - - es bloom.

expressivo *poco sostenuto*
thee, Thou shalt thrust it from thee, When ros - - es bloom.
thee, God him - self shall call thee, When ros - - es bloom.

expressivo *poco sostenuto*
win - ter's gloom, Thou shalt thrust it from thee, When the ros - es bloom.
yond the tomb, God him - self shall call thee, When the ros - es bloom.

HYMN TO DIANA

Ben Jonson

Katherine K. Davis

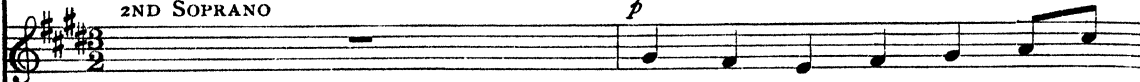
Andante ♩ = 69

1ST SOPRANO



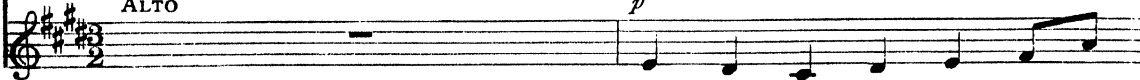
- p*
 1. Queen and hunt - ress chaste and fair,
 2. Earth, let not thy en - vious shade
 (*pp*) 3. Lay thy bow of pearl a - part

2ND SOPRANO

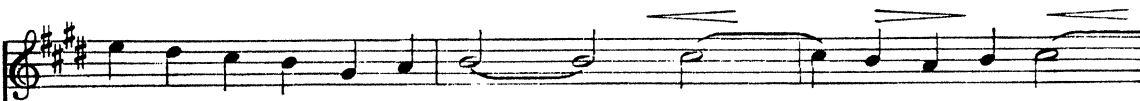


- p*
 1. Queen and hunt - ress, queen and
 2. Earth, let not thy en - vious
 (*pp*) 3. Lay thy bow of pearl, thy

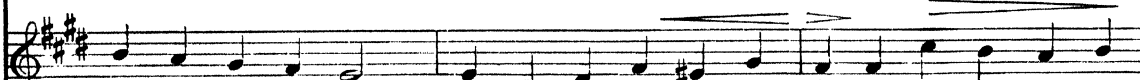
ALTO



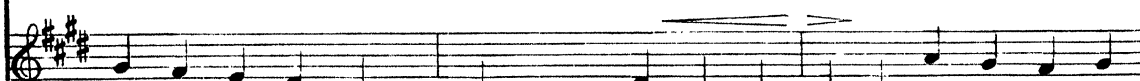
- p*
 1. Queen and hunt - ress, queen and
 2. Earth, let not thy en - vious
 (*pp*) 3. Lay thy bow of pearl, thy



Now the sun is laid to sleep. Seat - - ed in thy sil -
 Dare it - self to in - ter - pose, Cyn - - thia's shin - ing orb . .
 And thy crys - tal shin - ing quiv - er; Give un - to the fly -



hunt - ress chaste and fair, Now the sun is laid to sleep. Seat - ed in thy
 shade, thy en - vious shade Dare it - self to in - ter - pose, Cyn - thia's shin - ing
 bow of pearl a - part And thy crys - tal shin - ing quiv - er; Give un - to the



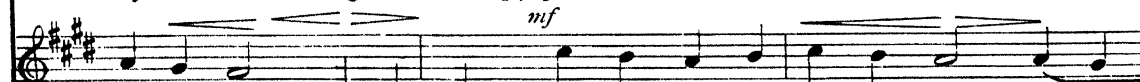
hunt - ress chaste and fair, Now the sun's a - sleep. Seat - ed in thy
 shade, thy en - vious shade Dare to in - ter - pose, Cyn - thia's shin - ing
 bow of pearl a - part And thy shin - ing quiv - er; Give un - to the



- - ver chair, State . . . in wont - ed man - ner keep . . .
 . . . was made Heav'n . . . to clear when day . . . did close; . .
 - ing hart (*mf*) Space . . . to breathe, how short . . . so - ev - er,



mf
 sil - - ver chair, State in wont - ed man - ner keep.
 orb . . . was made Heav'n to clear when day did close;
 fly - - ing hart (*mf*) Space to breathe, how short so - ev - er,



mf
 sil - - ver chair, State in wont - ed man - ner keep. Hes -
 orb . . . was made Heav'n to clear when day did close; Bless us
 fly - - ing hart (*mf*) Space to breathe, how short so - ev - er, . . .

cresc - *en* - *do* *mf* *p*

Hes - per - us en-treats thy light,
Bless us then with wish-ed sight,
Thou that mak'st a day of night,

cresc - *en* - *do* *mf* *p*

Hes - per - us en-treats thy light,
Bless us then with wish-ed sight,
Thou that mak'st a day of night,

cresc - *en* - *do* *mf* *p*

- per - us en-treats thy light,
then with wish - ed sight,
Thou that mak'st a day of night,

God - dess ex - cel - lent - ly bright.

BIRD IN AIR WILL STRAY AFAR

English version by
Natalia Macfarren

Johannes Brahms

Tempo di Valzer ♩ = 108
mf SOPRANO

Bird in air . . will stray a - far, will stray . a - far, Seek - ing a

mf ALTO

Bird in air . . will stray a - far, will stray . a - far, Seek - ing a

PIANO PRIMO*
Tempo di Valzer

mf

PIANO SECONDO
Tempo di Valzer

mp

* When only one piano is available, the Primo piano part may be omitted and Piano Secondo played 8va higher.

BIRD IN AIR WILL STRAY AFAR

shel - ter'd bow - - er. So the heart a home must

shel - ter'd bow - - er. So the heart a home must

p *cresc.*

find Ere its life can flow - er. flow - er.

find . . Ere its life can flow - er. flow - er.

f *cresc.*

THE TWO ROSES

H. Werner

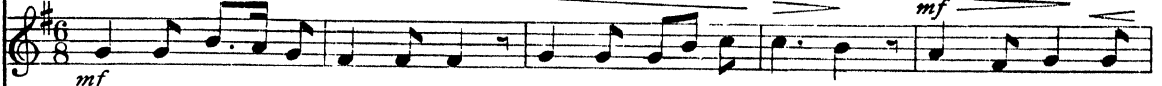
Andante ♩ = 52

1ST SOPRANO



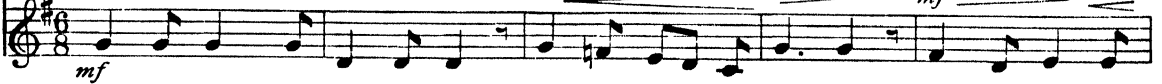
- mf*
1. On a bank two ros - es fair, Wet with morn - ing show - ers, Filled with dew in
 2. Thus in leaves of white ar-rayed, Not a speck to dim them, So I find the
 3. Like her cheeks the blush - ing ray, Which the bud en - clos - es, Bright - er far than

2ND SOPRANO



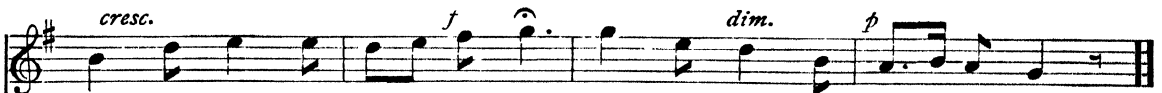
- mf*
1. On a bank two ros - es fair, Wet with morn - ing show - ers, Filled with dew in
 2. Thus in leaves of white ar-rayed, Not a speck to dim them, So I find the
 3. Like her cheeks the blush - ing ray, Which the bud en - clos - es, Bright - er far than

ALTO

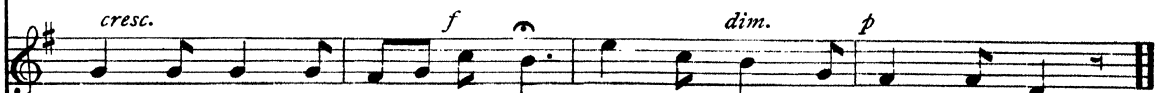


fra-grance grew, As I, pen - sive, full of care, Gath - ered two sweet flow'rs.
 spot - less mind Which a - dorns the spot - less maid; In - no - cen - ce's em - blem.
 you they are; But her charms, if I should say, You'd be jeal - ous, ros - es.

fra-grance grew, As I, pen - sive, full of care, Gath - ered two sweet flow'rs.
 spot - less mind Which a - dorns the spot - less maid; In - no - cen - ce's em - blem.
 you they are; But her charms, if I should say, You'd be jeal - ous, ros - es.



Tell me, ros - es, tru - ly tell, If my fair one loves me well.



Tell me, ros - es, tru - ly tell, If my fair one loves me well.



CREATION'S HYMN

("THE GLORY OF GOD IN NATURE")

From the German of C. F. Gellert
English version by the Rev. J. Troutbeck
Maestoso e grandioso ♩ = 100

Ludwig van Beethoven

1ST SOPRANO

f

To God e - ter - nal the heav'ns ut - ter glo - ry, From

2ND SOPRANO

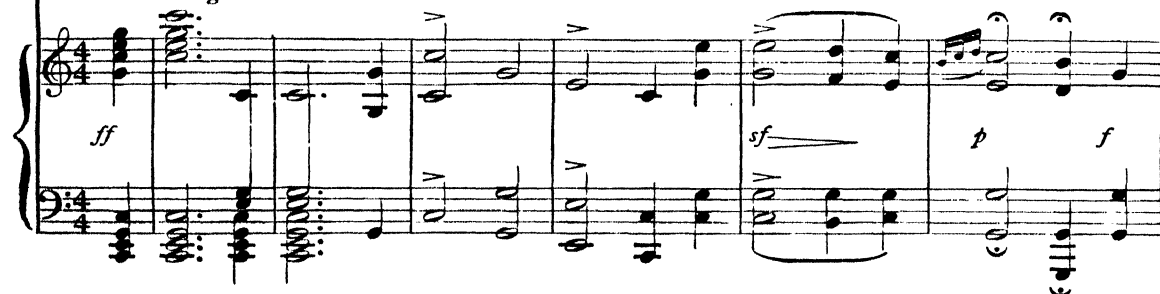
f

To God e - ter - nal the heav'ns ut - ter glo - ry, From

ALTO

f

To God e - ter - nal the heav'ns ut - ter glo - ry, From

*Maestoso e grandioso**ff**sf**p**f*

them his Name a - far is heard, By earth and sea is re - peat - ed the sto - ry;

them his Name a - far is heard, By earth and sea is re - peat - ed the sto - ry;

them his Name a - far is heard, By earth and sea is re - peat - ed the sto - ry;



f *pp*

Let all man-kind re-ceive their word. Who holds the

f *pp*

Let all man-kind re-ceive their word. Who holds, who holds the

f *pp*

Let all man-kind re-ceive their word. Who holds, who holds the

f sf sf sf pp

cresc.

num-ber-less stars in their plac-es? Who bids the sun his light dif-

cresc.

stars in their plac-es? Who bids, who bids the sun his light dif-

cresc.

stars in their plac-es? Who bids, who bids the sun his light dif-

cresc.

CREATION'S HYMN

f fuse? He comes with bright-ness and smiles in our fac - es, And he - ro -

f fuse? He comes with bright-ness and smiles in our fac - es, And he - ro -

f fuse? He comes with bright-ness and smiles in our fac - es, And he - ro -

pp *cresc.* *f* *sf* *p* *f*

ff like his way pur - sues, and he - ro - like his way pur - sues.

ff like his way pur - sues, and he - ro - like his way pur - sues.

ff like his way pur - sues, and he - ro - like his way pur - sues.

sf *sf* *ff* *sf* *sf* *ff*

* The small notes to be added if convenient.

MASSA'S IN DE COLD, COLD GROUND

Stephen C. Foster

With sentiment ♩ = 80

Stephen C. Foster

pp Loo Loo

1. { 'Round de mead-ows am a - ring - ing De dark - ies' mourn - ful song; x
 { While de i - vy am a - creep - ing ♪ O'er de grass - y mound, x
 2. { When de au - tumn leaves were fall - ing, ♪ When de days were cold; 'Twas
 { Now de or - ange tree am bloom - ing, ♪ On de sand - y shore; x
 3. { Mas - sa make de dark - ies love him, ♪ Cayse he was so kind; x
 { Can - not work be - fore to - mor - row, ♪ Cayse de tear - drops flow, I

mp

Loo Loo

Loo de mock-in' bird am sing - ing, Hap - py as de day am long. }
 Dare ol' mas - sa am a - sleep - ing, Sleep - ing in de cold, cold ground. }
 hard to hear ol' mas - sa call - ing Cayse he was so weak and old. }
 Now de sum - mer days am com - ing; Mas - sa neb - ber calls no more. }
 Now dey sad - ly weep a - bove him, Mourn - in' cayse he leave dem be - hind. }
 try to drive a - way my sor - row, Pick - in' on de ol' ban - jo. }

REFRAIN

mf Down in de corn - field, Heah dat mourn - ful sound;
mf Ah, heah!

mp Mas - sa's in de cold, cold ground.
pp All de dark - ies am a - weep - ing; Mas - sa's in de ground.
mp *pp*

CARELESS, IDLE MAIDEN

(FROM THE OPERA "FAUST")

Charles Gounod

Allegretto ♩ = 84

SOPRANOS

dim.

Ah! *Allegretto*

dim - - in - - u - en - do p

p

Care - less, i - dle maid - en, Where - fore dream - ing still?

Day, with ros - es lad - en, Com - eth o'er the hill; The

blithe birds are sing - ing, And hear what they do say, . . .

Through the mead-ows ring - ing: "The har - vest is so gay!"

This system contains the first four measures of the song. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The melody is a simple, cheerful tune. The lyrics are written below the vocal staff.

Brooks, of bees and flow - ers, War - ble to the grove, . .

This system contains the next four measures. The piano accompaniment in the left hand begins with a piano (*p*) dynamic marking. The melody continues with a similar rhythmic pattern.

Who has time for sad - ness? A - wak - en to love! . . .

This system contains the next four measures. The piano accompaniment in the right hand features some longer note values and ties. The lyrics continue below the vocal staff.

All of Na - ture's pow - ers A - wak - en to love! . .

This system contains the final four measures of the song. The piano accompaniment in the left hand has a piano (*p*) dynamic marking. The piece concludes with a double bar line.

LIFT THINE EYES

(FROM "ELIJAH")

Felix Mendelssohn

Andante con moto

1ST SOPRANO

p Lift thine eyes, O lift thine eyes to the moun - tains, whence
sf *p*
 2ND SOPRANO
p Lift thine eyes, O lift thine eyes to the . . moun - tains, whence
sf *p*
 ALTO
p Lift thine eyes, O lift thine eyes to the moun - tains, whence
sf *p*

com - eth, whence com - eth, whence com - eth help.
 com - eth, whence com - eth, whence com - eth help, Thy help com - eth,
 com - eth, whence com - eth, whence com - eth help, Thy help

Thy help com - eth from the Lord, the Mak - er of
cresc. *dim.*
 com - eth from . . the Lord, from the Lord, the Mak - er of
cresc. *dim.*
 com - eth from . . the Lord, the . Mak - - - er of

heav - en and earth. He hath said, thy foot . . shall not be
p *cresc.*
 heav - en and earth. He hath said, thy foot shall not be
p *cresc.*
 heav - en and earth. He hath said, thy foot shall not be

pp *cresc.*

mov - ed: thy Keep - er will nev - er slum - - ber, nev - er, will nev - er

pp *cresc.*

mov - ed: thy Keep - er will nev - er slum - - ber,

pp *cresc.*

mov - ed: thy Keep - er will nev - er slum - - ber,

en - do . . . f *dim. p*

slum - ber, nev - er slum - - - - - ber. Lift thine eyes, O

cresc. *f* *dim. p*

nev - er, will nev - er slum - - - - - ber. Lift thine eyes, O

cresc. *f* *dim. p*

nev - er, will nev - er slum - ber, will nev - er slum - ber. Lift thine eyes, O

sf *p*

lift thine eyes to the moun-tains, whence com - eth, whence com - eth, whence

sf *p*

lift thine eyes . . to the moun-tains, whence com - eth, whence com - eth, whence

sf *p*

lift thine eyes to the moun - tains, whence . . com - eth, whence

dim. p

com - eth help, whence com - eth, whence com - eth, whence com - eth help.

sf *dim. p*

com - eth help, whence com - - eth, whence com - eth, whence com - eth help.

sf *dim. p*

com - eth help, whence com - - eth, whence com - eth, whence com - eth help.

PIPPA'S SONG

Robert Browning

John E. West

Con moto moderato ♩ = 104 *mf*

The year's at the spring, And day's at the

mf

Con moto moderato

mf *simile legato*

With Ped.

f poco rit. *a tempo p cresc. poco a poco*

morn; Morn-ing's at seven; The hill - side's dew-pearled; The

f poco rit. *a tempo p cresc. poco a poco*

morn; . Morn-ing's at seven; The hill - side's dew - pearled; The lark's on the

f poco rit. *a tempo p cresc. poco a poco*

rall. *f a tempo*

lark's on the wing; The snail's on the thorn, God's in . . . his

rall. *f a tempo*

wing; The snail's on the thorn,

rall. *f a tempo*

With Ped.

PIPPA'S SONG

263

ff poco rit.

heav'n, All's . . . right with the world. . . .

ff poco rit.

ff poco rit.

Ped. *

EVERY JOURNEY HAS AN END

W. S. Gilbert

(FROM "IOLANTHE")

Sir Arthur Sullivan

Waltz tempo ♩ = 132

1. Ev - 'ry jour - ney has . . an end; When at the
 2. While the sun - shine makes . your hay, Where a
 3. Noth - ing ven - ture, noth - ing win; Blood is

worst af - fairs . . will mend; Dark . the dawn when
 will is, there's a way; Beard . the li - on
 thick, but wa - ter is thin; In for a pen - ny,

day is . . nigh, Hus - tle your horse and don't say die!
 in his . . lair, None but the brave de - serve the fair!
 in for a pound, Love makes the world go 'round and 'round!

CHORUS OF PHILISTINES

(FROM "SAMSON AND DELILAH")

Charles Camille Saint-Saëns

Andante ♩ = 84

sempre pp

Ped.

sempre con Ped.

dolciss.

1. Lo, Spring with its wealth of flow'rs is at hand: . . .
2. Heav'n's gift, beau - ty fair, of life 'tis the Spring, . . .

1. Lo, Spring with its wealth of flow'rs is at hand: . . .
2. Heav'n's gift, beau - ty fair, of life 'tis the Spring, . . .

pp

To deck con-qu'ring brows of war - riors so brave! . . .
Sweet charm of the eyes, of love all our hope, . . .

To deck con-qu'ring brows of war - riors so brave! . . .
Sweet charm of the eyes, of love all our hope, . . .

8

CHORUS OF PHILISTINES

265

cresc - - - *en* - - - *do*

Now min - gle our ac - cents with scent of ros - es, . . . Of new-blown
Come thrill all our be - ing, and stir our spir - it . . . With thy sweet

ros - es! . . . Come, sis - ters, with the birds now sing!
rap - ture! . . . Come, sis - ters, love, come love al - way!

Come, sis - ters, with the birds now sing!
Come, sis - ters, love, come love . . .

Come, sis - ters, with the birds now sing!
Come, sis - ters, love, come love . . .

al - - - way!

al - - - way!

pp

AURORA

James F. Caldwell
Allegro maestoso

Arthur Edward Johnstone

mf

1. Hail! All hail to gold - en - robed Au - ro - ra! Throned in the
2. Praise be thine, whose scep - ter is the sun - beam! Proud are thy

mf

mp

high - est heav - en, crown'd o'er with light! . . O queen most fair, thy
gold - en ban - ners flung o'er the hills; . . The 'wild - wood choirs bring

mp

The star of the morn
O god - dess of hope,

mf

king-dom is the sky! . . The glo - ry of the morn-ing star shall melt at thy glance.
mu - sic to thy courts; . O god - dess of e - ter - nal hope, a world ac-claims thee!

mf

realm is the
song to thy

f

FATHER AND FRIEND

Sir John Bowring

Adapted from S. Jadassohn

Slowly and devoutly ♩ = 104*espress.*

1. Fa - ther and Friend! thy light, thy love, Beam - ing through all . . . thy
2. Thy chil-dren shall not faint nor fear, Sus-tained by this . . . de -

1. Fa - ther and Friend! thy light, thy love, Beam - ing through
2. Thy chil-dren shall not faint nor fear, Sus - tained by

works we see, . Thy glo - ry gilds the heav'ns a - bove, And
light - ful thought, Since thou, their God, art ev - 'ry - where, They

all . thy works we see, . Thy glo - ry gilds the heav'ns a - bove,
this . . de - light - ful thought, Since thou, their God, art ev - 'ry - where,

all the earth is full . of thee. Thy glo - ry gilds . . the
can - not . be where thou . art not. Since thou, their God, . . art

And all the earth is full . of thee. Thy glo - ry
They can - not be where thou art not. Since thou, their

heav'ns a - bove And all . the earth is full of thee, of thee.
ev - 'ry - where, They can - not be where thou art not, A - men.

gilds . . the heav'ns a - bove And all . . the earth is full of thee, of thee.
God, . . art ev - 'ry - where, They can - not be where thou art not, A - men.

WELCOME TO OUR HEARTS AGAIN

(FROM "IOLANTHE")

William S. Gilbert

Sir Arthur Sullivan

Animato ♩. = 72

SOPRANO

mf

Wel-come to our hearts a - gain, I - o - lan - the, I - o - lan - the!

ALTO

mf

Wel-come to our hearts a - gain, I - o - lan - the, I - o - lan - the!

*Animato**mf*

We have shar'd thy bit - ter pain, I - o - lan - the, I - o - lan - the!

m

We have shar'd thy bit - ter pain, I - o - lan - the, I - o - lan - the!

mf

Ev - 'ry heart and ev - 'ry hand In our lov - ing lit - tle band Wel-comes thee to

*mf**f*

Ev - 'ry heart and ev - 'ry hand In our lov - ing lit - tle band Wel-comes thee to

*f**mf*

fair - y - land, I - o - lan - the, I - o - lan - the, I - o - lan - - -

fair - y - land, I - o - lan - the, I - o - lan - the! Wel-comes thee to

f

Ped. *

- - - the, I - o - lan - - - the, I - o - lan -

fair - y land, I - o - lan - - - the, I - o - lan - - -

mf

the!

the!

poco rit.

dim.

pp

Ped. *

THE LAMB

(FROM "SONGS OF INNOCENCE")

William Blake

John E. West

p Andantino ♩ = 66

1. Lit - tle lamb, who made thee? Dost thou know who made thee, Gave thee life and
 2. Lit - tle lamb, I'll tell thee; Lit - tle lamb, I'll tell thee; He is call - ed

Gave thee
 He is

bid thee feed . . By the stream and fer - tile mead, Gave thee cloth - ing of de -
 by thy name . For he calls him - self a Lamb; He is meek and he is

life and bid thee feed . . .
 call - ed by thy name . . .

light, . . . Soft - est cloth - ing, wool - ly, bright; . . .
 mild; . . . He be - came a lit - tle child; . . .

Gave thee cloth - ing of de - light, of de - light; . . .
 He is meek and he is mild, he is mild; . . .

Gave thee such a ten - der voice, . . . Mak - ing all the vales re - joice?
 I a child and thou a lamb, . . . We are call - ed by his name.

Gave . . . thee such . . . a ten - der voice,
 I . . . a child . . . and thou a lamb,

Lit - tle lamb, who made thee? Dost thou know who made thee? . . .
 Lit - tle lamb, God bless thee! Lit - tle lamb, God bless thee! . . .

Dost thou know who made . . . thee?
 Lit - tle lamb, God bless . . . thee!

THE LORD IS MY SHEPHERD

Psalm xxiii

Franz Schubert

Adagio ♩ = 69

1ST AND 2ND SOPRANO *p*

The Lord is my shep - herd; I shall not,

1ST AND 2ND ALTO *p*

dim. *pp legato*

shall . . . not want.

shall not want. He is my shep - herd, I shall not,

shall . . . not want.

THE LORD IS MY SHEPHERD

shall . . . not want. He mak - eth me to
 shall not want. He

pp

pp

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 'shall . . . not want. He mak - eth me to' on the first staff, and 'shall not want. He' on the second staff. Dynamic markings include *pp* (pianissimo) above the first vocal staff and below the second vocal staff.

rest in green pas - tures. He lead - eth me be - side still wa - ters, He
 lead - eth me

This system contains the second two vocal staves and the piano accompaniment. The lyrics are: 'rest in green pas - tures. He lead - eth me be - side still wa - ters, He' on the first staff, and 'lead - eth me' on the second staff. The piano accompaniment continues with a flowing eighth-note pattern in the right hand and chords in the left hand.

lead - - eth me, He
 mak - eth me to rest in green pas-tures, He lead - eth me be -
 mak - eth me to

pp
ppp
ppp

This system contains the third two vocal staves and the piano accompaniment. The lyrics are: 'lead - - eth me, He' on the first staff, 'mak - eth me to rest in green pas-tures, He lead - eth me be -' on the second staff, and 'mak - eth me to' on the third staff. Dynamic markings include *pp* (pianissimo) above the first vocal staff, and *ppp* (pianississimo) above the second and third vocal staves. The piano accompaniment features a more active bass line in the final measures.

side still wa - - ters. He

p

p

p

This system contains the first three staves of the musical score. The top staff is the vocal line, featuring a melodic line with a trill on the word 'waters' and a dynamic marking of *p* (piano) at the end. The second staff is a vocal harmony line, also with a dynamic marking of *p*. The third staff is the piano accompaniment, consisting of two staves (treble and bass clef) with a flowing eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand, marked with *p*.

giv - eth peace un-to my soul, He lead - eth me in paths of

cresc.

cresc.

cresc.

This system contains the next three staves. The vocal lines continue with the lyrics 'giv - eth peace un-to my soul, He lead - eth me in paths of'. The top staff has a *cresc.* (crescendo) marking. The piano accompaniment continues with the same eighth-note pattern, also marked with *cresc.*.

good - ness for his, for his name's

fz

fz

fz

fz

fz

fz

ff

fz

fz

fz

fz

This system contains the final three staves. The vocal lines conclude with the lyrics 'good - ness for his, for his name's'. The top staff has four *fz* (forzando) markings. The piano accompaniment features a more complex texture, with the right hand playing chords and the left hand playing a steady eighth-note bass line, marked with *ff* (fortissimo) and *fz*.

THE LORD IS MY SHEPHERD

musical score for "The Lord Is My Shepherd". The score is written for voice and piano. It consists of three systems of music. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the final line. The score includes vocal staves and piano accompaniment. Dynamics include *fz*, *pp*, *decresc.*, *dim.*, *mf*, and *p*. The lyrics are: "sake. Yea, though I walk thro' Death's dark vale of shad - ows, no e - vil will I fear: . . for thou art still with me. Yea,"

sake. Yea, though I walk thro'

Death's dark vale of shad - ows, no e - vil will I

fear: . . for thou art still with me. Yea,

though I walk . . . thro' Death's dark vale of shad - ows, no

dim.

dim.

dim.

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the alto line, and the bottom is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are 'though I walk . . . thro' Death's dark vale of shad - ows, no'. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

e - vil will I fear: for thou art still with me; Thy

f *p*

f *p*

This system contains the next three staves. The vocal line continues with 'e - vil will I fear: for thou art still with me; Thy'. The piano accompaniment continues with the same eighth-note pattern. Dynamics of *f* (forte) and *p* (piano) are indicated.

rod and staff, thy

Thy rod and staff,

p

This system contains the final three staves. The vocal line concludes with 'rod and staff, thy' and 'Thy rod and staff,'. The piano accompaniment continues with the eighth-note pattern. A piano (*p*) dynamic is marked at the beginning of the system.

THE LORD IS MY SHEPHERD

rod and staff they com - fort, com - fort me, for thy

This system contains the first three measures of the song. It features a vocal melody in the upper staff, a piano accompaniment in the middle staff, and a bass line in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are: "rod and staff they com - fort, com - fort me, for thy".

rod and staff they com - - fort . . . me.

This system contains the next three measures. The vocal melody continues with a long note on "fort" followed by a dotted line and then "me." with another dotted line. The piano accompaniment and bass line continue. The lyrics are: "rod and staff they com - - fort . . . me.".

Thou pre - par - est here a
Thou pre-

This system contains the final three measures. The vocal melody begins with a rest, then enters with "Thou pre - par - est here a" on the first measure and "Thou pre-" on the second. The piano accompaniment and bass line continue. The lyrics are: "Thou pre - par - est here a
Thou pre-".

ta - ble for me, in pres - ence of mine en - e - mies: my
par - est . . here a ta - ble for me:

This system contains the first two staves of the musical score. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

head with oil thou a - noint - est, my cup . run-neth o ver, .

This system contains the next two staves of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff. Dynamic markings *pp* (pianissimo) are present above the vocal staff and below the piano staff.

run - neth, run - neth . o - ver. Yea, sure - ly peace and
run - neth
run - neth o - ver.

This system contains the final two staves of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. Dynamic markings *f* (forte), *pp* (pianissimo), and *p* (piano) are present throughout the system.

THE LORD IS MY SHEPHERD

mer - cy all my life shall fol - - - low me: and I will

The first system of the musical score for 'The Lord Is My Shepherd'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is B-flat major (two flats). The vocal line begins with a colon and a quarter rest, followed by the lyrics 'mer - cy all my life shall fol - - - low me: and I will'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

dwell with God for ev - er, ev - - - er more, Yea,

The second system of the musical score. The vocal line continues with the lyrics ' dwell with God for ev - er, ev - - - er more, Yea,'. The piano accompaniment continues with the same eighth-note pattern. There are 'ppp' (pianissimo) markings above the vocal staff and below the piano staff at the end of the system.

sure - ly peace and mer - cy all my life . . . shall fol - low
mer - cy
mer - cy all my life . . . shall fol - low

The third system of the musical score. The vocal line has two lines of lyrics: 'sure - ly peace and mer - cy all my life . . . shall fol - low' and 'mer - cy'. The piano accompaniment continues. There are 'ppp' markings above the vocal staff and below the piano staff at the end of the system.

THE LORD IS MY SHEPHERD

279

morendo will dwell with God

me: and I will dwell with God for

morendo me: and I will dwell with God

morendo

for . . ev - er, ev - - - - - er - - - -

ev - - er, for ev - - - - - er - - - -

for . . ev - er, . ev - - - - - er - - - -

f more.

f more.

f more.

f *pp*

Detailed description: This is a musical score for the hymn 'The Lord Is My Shepherd'. It is arranged for voice and piano. The score is written in B-flat major (two flats) and 4/4 time. It consists of three systems of music. The first system has two vocal staves and a piano accompaniment. The vocal parts have lyrics: 'me: and I will dwell with God for' and 'me: and I will dwell with God'. The piano part has a melodic line in the right hand and a harmonic line in the left hand. The second system continues the vocal and piano parts with lyrics: 'for . . ev - er, ev - - - - - er - - - -', 'ev - - er, for ev - - - - - er - - - -', and 'for . . ev - er, . ev - - - - - er - - - -'. The piano part continues with a similar melodic and harmonic structure. The third system features a piano solo with a melodic line in the right hand and a harmonic line in the left hand. The lyrics 'more.' are written above the piano part. The score includes various musical markings such as 'morendo' (diminuendo), 'f' (forte), and 'pp' (pianissimo). The key signature is B-flat major, and the time signature is 4/4.

Songs for Men's Voices

Glee Club and Chorus

DANNY DEEVER

Rudyard Kipling
Vivo

Walter Damrosch
BARITONE SOLO (*Tempo rubato*)

Vivo *Tempo di Marcia funebre*

"What are the bu-gles blow-in' for?" said

Files - on - pa - rade; "To turn you out, to turn you out," the Col - or Ser-geant said. "What

makes you look so white, so white?" said Files - on - pa - rade, "I'm dread - in' what I've

WITH CHORUS

got to watch," the Col - or Ser-geant said. For they're hang-in' Dan - ny Dee - ver, you can

hear the Dead March play, The reg-i-ment's in 'ol-low square, they're hang-in' him to-day;

They've tak-en of his but-tons off an' cut his stripes a-way, An' they're

hang-in' Dan-ny Dee-ver in the morn-ing.

SOLO

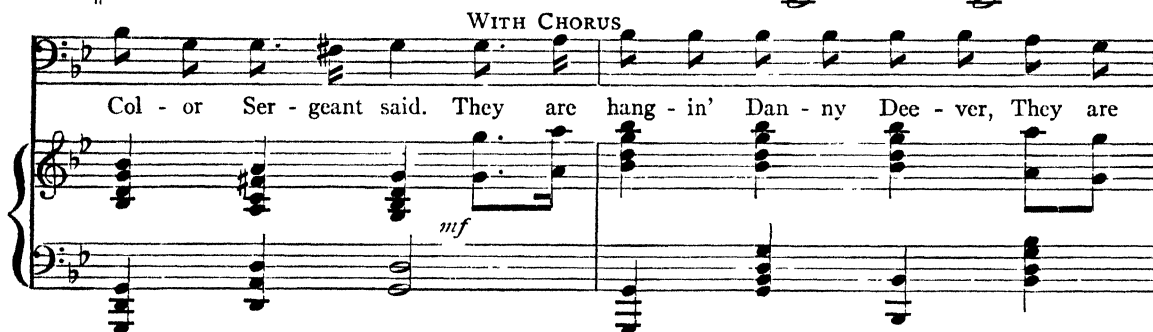
"What makes that rear-rank breathe so 'ard?" said Files-on-pa-rade, "It's

bit-ter cold, it's bit-ter cold," the Col-or Ser-geant said. "What

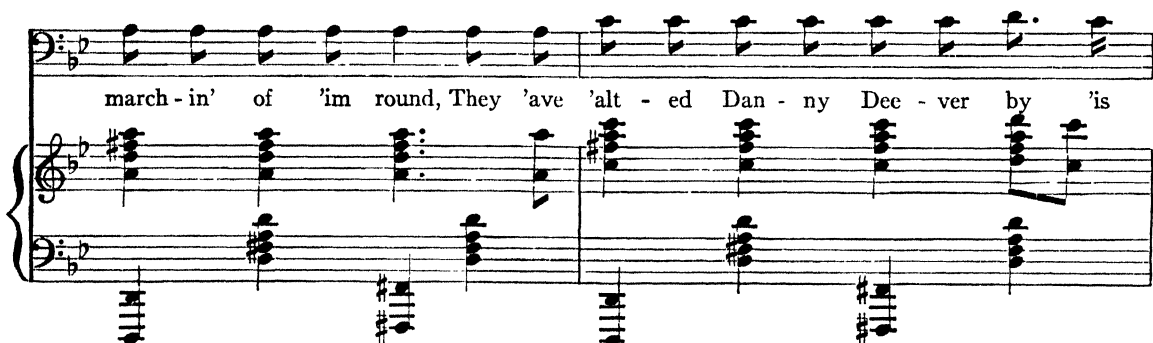


makes that front-rank man fall down?" said Files-on - pa-rade; "A touch o' sun, a touch o' sun," the

WITH CHORUS



Col - or Ser - geant said. They are hang - in' Dan - ny Dee - ver, They are



march - in' of 'im round, They 'ave 'alt - ed Dan - ny Dee - ver by 'is



cof - fin on the ground; An' 'e'll swing in 'arf a min - ute for a



sneak - in', shoot - in' hound—O they're hangin' Dan - ny Dee - ver in the morn - ing.

SOLO

"'Is cot was right 'and cot to mine," said Files - on - pa-rade; "'E's

sleep - in' out an' far to - night," the Col - or Ser - geant said. "I've

drunk 'is beer a score o' times," said Files-on - pa-rade; "'E's drink-in' bit-ter beer a - lone," the

cresc. *poco a poco*

Col - or Ser-geant said. They are hang-in' Dan-ny Dee-ver, you must mark him to 'is place, For 'e

f

shot a com-rade sleep-ing, you must look 'im in the face; Nine hun-dred of his coun-ty, an' the

cresc.

reg - i - ment's dis - grace, . . . While they're hang - in' Dan - ny Dee - ver in the morn -

ff

ing. *Un poco piu moto* "What's

fp agitato

that so black a - gin' the sun?" said Files - on - pa - rade; "It's

Dan - ny fight - in' 'ard for life," the Col - or Ser - geant said "What's

that that whim - pers o - ver - head?" said Files - on - pa - rade; "It's

Dan-ny's soul that's pass-in' now," the Col-or Ser-geant said.

cresc.

Alla marcia

CHORUS *s*

For they're

ff *s* *sf* *mf*

done with Dan-ny Dee-ver, you can 'ear the quick-step play, the reg-i-ment's in

col-umn an' they're march-in' us a-way; Ho! the young re-cruits are shak-in' an they'll

ff


want their beer to-day, Aft-er hang-in' Dan-ny Dee-ver in the morn-in'.

a tempo *8*

HARD TIMES, COME AGAIN NO MORE

Stephen C. Foster



Stephen C. Foster

♩ = 72
TENOR I AND II




mp MELODY

1. Let us pause in life's pleas - ures and count its man - y tears, While we
2. While we seek mirth and beau - ty and mu - sic light and gay, There are


BASS I AND II


all sup sor - row with the poor; There's a song that will lin - ger for -
frail forms faint - ing at the door; Though their voic - es are si - lent, their


ev - er in our ears; Oh! Hard Times, come a - gain no more. 'Tis the
plead - ing looks will say, Oh! Hard Times, come a - gain no more.




song, the sigh of the wea - ry; Hard Times, Hard Times, come a - gain no more, Man-y

days you have lin - gered a - round my cab - in door, Oh! Hard Times, come a - gain no more.



SOLDIERS OF THE CAPTAIN

L. Spohr

Vigorously 54

mf

1. Sol - diers of the Cap - tain, stand for him and fight,
 2. Take ye then the hel - met, breast - plate, shield and sword,
 3. Je - sus, Cap - tain, help us sol - diers true to be,

mf

mf

Hard - ness glad en - dur - ing ar - mored in his might.
 Thus e - quipped for bat - tle, read - y at his word,
 Liv - ing, dy - ing, ev - er fight - ing, Lord, for thee,

mf

p *cresc.*

He is that great vic - tor prais'd in an - gels' songs,
 Fierce tho' be the war - fare, sure is the re - nown,
 Ea - ger to march for - ward, all our ser - vice thine,

f

He is that great vic - tor, An - gels' song,
 Fierce tho' be the war - fare, Sure re - nown,
 Ea - ger to march for - ward, All is thine,

f

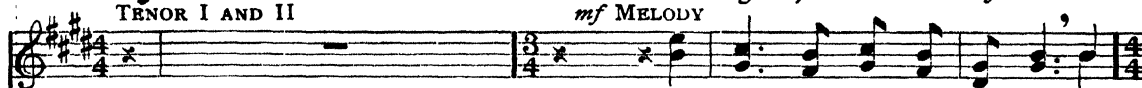
Glo - ry of each sol - dier who to him be - longs.
 And tho' dark the con - flict, bright the prom - ised crown.
 Wait - ing but the or - der from the voice di - vine.

f

SHENANDOAH

Traditional Chantey

Arranged by Arthur Edward Johnstone

♩ = 69
TENOR I AND II*mf* MELODY

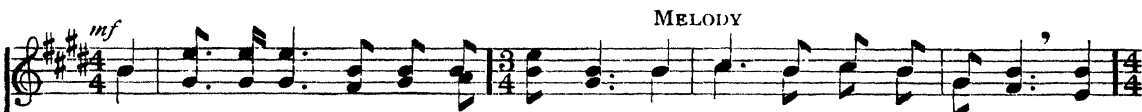
1. O Shen - an - doah, I long to see you And hear your roll - ing riv - er; O
 2. I long to see your smil - ing val - ley And hear your roll - ing riv - er; I

BASS I AND II

mf

Shen-an-doah, I long to see you. Ha - ha, we're bound a - way, 'cross the wide Mis - sou-ri!
 long to see your smiling val-ley. Ha - ha, we're bound a - way, 'cross the wide Mis - sou-ri!

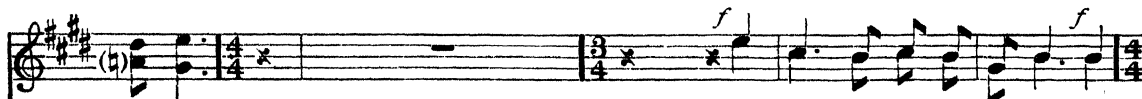
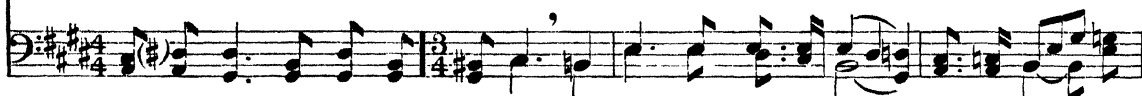
MELODY



3. 'Tis seven long years since last I see thee And hear your roll - ing riv - er; 'Tis

mf MELODY

seven long years since last I see thee, 'Way hay! We're bound a - way 'Cross the wide Mis -



sou - ri. 4. When first I took a ram - bling no - tion To leave your roll - ing riv - er, To



sail a-cross the brin-y o-cean, Way! hay! We're bound a-way A-cross the wide Mis-

sou-ri. Way hay! We're bound a-way 'Cross the wide Mis-sou-ri.

DE SUN'S COMIN' BACK

Ben King

William Luton Wood

Quietly ♩ = 84 (Beat four)

TENOR I AND II

1. Hush! chil-lun, hush! Kase de sun's done come back a-gin, . . . Back a-gin a
2. Hush! chil-lun, hush! Kase de sof' winds come back a-gin, . . . Back a-gin a

BASS I AND II

shin-in' on de ole cy-press tree; Hush! chil-lun, hush! Hit shuah-ly am a
bring-in' all de joy ob de spring; Hush! chil-lun, hush! Hit shuah-ly am a

fac' a-gin, De sun's done come back a-gin, Back a-gin to me.
fac' a-gin, De sof' winds come back a-gin, Back a-gin to me.

KATIE

Old Irish Folk Song

Con abbandono ed espressione. Tempo rubato
BASS SOLO

ten.

1. O where, O where is my Ka-tie? She
times I live in the cit-y, Some-

mp (Humming voices) *poco rit.*

mf

TENOR I AND II
BASS I AND II

ten.

"aint" been "saw" to-day. I'm "a-feard" the wild "var-mints has tuk" the poor girl, And
times I live in the town, Some-times a wild no-tion comes in-to "me" head, To

cresc - - en - - do dim - in -

ten. calando ten.

"dru-gen" her bod-y ā-way. And "dru-gen" her bod-y ā-way. (*Humming*)
"joomp" in the ri-ver and drown. To "joomp in" the ri-ver and drown.

u - en - do *ritard. e dim.*

(*Humming*)

Fine *a tempo* *ten.*

2. There is a white ship o'er the o-cean, All fill'd with sil-ver and

pp *a tempo*

Fine

ten.

gold . Be - fore my Ka - tie goes to the work-house That ship will be an-chored and

ten. *calando* *ten.* *D.S. al Fine*

sold, . That ship will be an-chored and sold. . (Humming) 3. Some -

ritard. e dim. *Humming* *D.S. al Fine*

STARS OF THE SUMMER NIGHT

Henry Wadsworth Longfellow

I. B. Woodbury

dolce p $\text{♩} = 88$

1. Stars of the sum-mer night, Far in yon az - ure deeps, Hide, hide your gold - en light,
2. Moon of the sum-mer night, Far down yon west - ern steep, Sink, sink in sil - ver light,
3. Dreams of the sum-mer night, Tell her her lov - er keeps Watch, while in slum - ber light,

dolce p

p poco rall. *p a tempo* *rall.* *pp*

She sleeps, my la - dy sleeps, She sleeps, she sleeps, my la - dy sleeps.
She sleeps, my la - dy sleeps, She sleeps, she sleeps, my la - dy sleeps.
She sleeps, my la - dy sleeps, She sleeps, she sleeps, my la - dy sleeps.

p poco rall. *p* *rall.* *pp* *a tempo*

ON THE ROAD TO MANDALAY

Rudyard Kipling

Dyneley Prince

Lento

The piano introduction is in 4/4 time, key of D major. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The tempo is marked 'Lento'.

SOLO *Tempo rubato*

1. By the old Moul-mein Pa - go - da, look - in' west - ward to the sea, There's a
2. 'Er pet - ti - coat was yal - ler, an' 'er lit - tle cap was green, An' 'er

Tempo rubato

The vocal melody is in 4/4 time, key of D major. The piano accompaniment is in 4/4 time, key of D major. The tempo is marked 'Tempo rubato'.

Bur - ma girl a - set - tin', an' I know she thinks o' me; For the
name was Su - pi - yaw - lat jes' the same as Thee - baw's Queen; An' I

The vocal melody is in 4/4 time, key of D major. The piano accompaniment is in 4/4 time, key of D major.

wind is in the palm - trees, an' the tem - ple bells they say, "Come you
seed her fust a smok - in' of a whack - in' white che - root, An' a -

The vocal melody is in 4/4 time, key of D major. The piano accompaniment is in 4/4 time, key of D major.

back, you Brit - ish sol - dier, come you back to Man - da - lay!" Come you back to Man - da -
wast - in' Chris - tian kiss - es on a 'cath - en i - dol's foot. Bloom - in' i - dol made o'

lay, . . Where the old Flo - til - la lay; . . Can't you 'ear their pad - dles chunk - in' from Ran -
mud . . Wot they called the Great Gawd Budd. . Pluck - y lot she cared for i - dols when I

CHORUS *Faster*

goon to Man - da - lay? . . . On the road to Man - da - lay, Where the
kissed her where she stud! . . .

Faster

fly - in' fish - es play, An' the dawn comes up like thun - der out - er Chi - na 'crost the Bay.

JUANITA

Caroline Norton

Lento ♩ = 60

Spanish Folk Tune

Arranged by William Luton Wood

mp

1. Soft o'er the foun-tain, Ling-ring falls the south-ern moon; Far o'er the
2. When in thy dream-ing, Moons like these shall shine a - gain, And day - light

mp

moun-tain, Breaks the day too soon.
beam-ing, Prove thy dreams are vain, (2ND BASS SOLO OR UNISON)

(Humming)

mf

In thy dark eyes' splen-dor, Where the
Wilt thou not, re-lent-ing, For thine

Slower

p

warm light loves to dwell, Wea-ry looks, yet ten-der, Speak their fond fare-well.
ab-sent lov-er sigh, In thy heart con-sent-ing To a pray'r gone by.

Ni - ta, Jua - - ni - ta, Ask thy soul if we should part;
Ni - ta, Jua - - ni - ta, Let me lin - ger by thy side;

Lean thou on my heart.
Be my own fair bride.

rit.

mf

Ni - ta, Jua - - ni - ta, Lean thou on my heart.
Ni - ta, Jua - - ni - ta, Be my own fair bride.

p *rit.*

Lean thou on my heart.
Be my own fair bride.

COCK ROBIN

Arranged by A. D. Woodruff

Declamato Tempo rubato

1. Who killed Cock Rob - in? "I," said the spar - row, "With my
 2. Who saw him die? . . . "I," said the fly, . . . "With my
 3. Who'll toll the bell? . . . "I," said the bull, . . . "Cause I can

lit - tle bow - de - o - de - o and ar - row, I killed Cock Rob - in."
 lit - tle eye - de - eye - de - eye - de - eye - eye, I saw him die." . .
 pull de - wool - de - wool - de - wool - de - wool - wool, I'll toll the bell." .

cresc. *en* *do*
poco accel.

Faster $\text{♩} = 120$
mp
 (MELODY)
 Oh, the birds and the bees are sing - ing sweet - ly, O - ver the jet black.

cresc. *cresc.*

cresc.
 Who killed Cock Rob - in? And it's why not, why not,

cresc.

f
 O - ver the jet black, Who killed Cock Rob - in?

f

LOVE'S HYPNOTISM

Cornell Verse

William Luton Wood

Not too fast *Tempo rubato*

She was a maid co - quet - tish, fair, She was a maid co - quet - tish,

fair, Seat - ed be - fore him in a chair, Seat - ed be - fore him in a chair, And

he a hyp - no - tist. She closed her eyes at his com-mand, Her 'witch-ing face he

could not stand, Her ru - by lips he kissed, Her ru - by lips he kissed.

Her vio - let eyes she o - pened wide, Her vio - let eyes she o - pened

wide, He pen - i - tent - ly at her side, He pen - i - tent - ly at her side

Knelt, and in hum - ble tone, "Can you for - give me,

dear," said he, "Can you for - give me, dear?" said he. "O

hyp - no - tize me a - gain," said she, "O hyp - no - tize me a - gain," said she.

said she.

And he knew she was his own, He knew she was his own.

BENDEMEER'S STREAM

Thomas Moore

 Irish Melody
 Arranged by William Luton Wood
p $\text{♩} = 104$

MELODY

1. There's a bow - er of ros - es by Ben - de - meer's stream, And the
 2. No, the ros - es soon with - ered that hung o'er the wave, But some

night - in - gale sings 'round it all the day long; In the time of my
 blos - soms were gath - ered while fresh - ly they shone; And a dew was dis -

child - hood 'twas like a sweet dream, To sit in the ros - es and
 tilled from the flow - ers that gave All the fra - grance of sum - mer, when

hear the bird's song. That bow'r and its mu - sic I'll nev - er for - get, But
 sum - mer was gone! Thus mem - o - ry draws from de - light, ere it dies, An

cresc. *mf*

oft, when a - lone in the bloom of the year, I think, "Is the night - in - gale
 es - sence that breathes of it man - y a year. Thus bright to my soul, as 'twas

sing - ing there yet? Are the ros - es still bright by the calm Ben - de - meer?"
then to my eyes, Is that bow'r on the banks of the calm Ben - de - meer.

THE MAN OF UPRIGHT LIFE

(INTEGER VITAE)

Horace

Friedrich F. Flemming

Moderato ♩ = 54

mf
1. He who is up - right, kind, and free from er - ror, Needs not the
2. What though he jour - ney o'er the burn - ing des - ert, Or climb a -
1. In - te - ger vi - tae, sce - le - ris - que pu - rus, Non e - got
2. Si - ve per Syr - tis, i - ter aes - tu - o - sas, Si - ve fac -
mf

aid of arms or men to guard him; Safe - ly he moves, a
lone the dread - ful dan - gerous moun - tains, Or taste the wa - ters
Mau - ris ja - cu - lis nec ar - cu, Nec ve - ne - na - tis
tu - rus per in - hos - pi - ta - lem Cau - ca - sum, vel quas

child to guilt - y ter - rors, Strong in his vir - - tues.
of the famed Hy - das - pes, God will at - tend . him.
gra - vi - da sa - git - tis, Fu - sce pha - re - tra.
lo - ca fa - bu - lo - sus Lam - but Hy - da - spes.

EVENING BELLS

F. M. Davis

mp Quiet and sustained = 60

1. Eve - ning bells, O eve - ning bells! Peal - ing thro' the qui - et dells, Sweet the
2. Eve - ning bells, I lin - ger yet, Not to weep with vain re - gret, Tho' my

mf

tale your mu - sic tells, Float - ing on the breeze a - long. While a -
soul can ne'er for - get How I loved your hap - py chime. Once a -

p rit. *a tempo*

mong the rus - tic bow'rs I am dream - ing, fond - ly dream - ing, Falls the
gain your mu - sic pours, Gen - tly swell - ing, rap - ture tell - ing, Joy my

light of van - ished hours, Mem - 'ries sweet of love and song.
heart may feel no more, Eve - ning bells of old - en time.

Slowly Tempo rubato

Eve - ning bells, eve - ning bells, Peal - ing thro' the qui - et dells,
Eve - ning bells, eve - ning bells, Peal - ing thro' the qui - et dells, Eve - ning

Eve - ning bells, eve - ning bells, Sweet the tale your mu - sic tells!

bells, eve - ning bells,

The musical score for 'EVENING BELLS' is written for voice and piano. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The melody is simple and repetitive, with the lyrics 'Eve - ning bells, eve - ning bells, Sweet the tale your mu - sic tells!' and 'bells, eve - ning bells,'.

FRIENDSHIP'S FLOWER

(ALMA MATER)

Harvey Worthington Loomis

Moderato ♩ = 100

MELODY

1. Days of cloud and days of sun - shine, While the long year goes,
2. Hours of toil or hours of dream - ing, When they're spent in tune,
3. Sea - sons glad or sea - sons wea - ry, Sent from heav'n a - bove,

The first system of the musical score for 'FRIENDSHIP'S FLOWER' shows the melody line in treble clef and the piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The lyrics are provided for three verses.

Work a mag - ic through the sea - sons, Bring the per - fect rose.
Weave a gold - en chain of mu - sic, Link - ing June with June.
Bear a bless - ing on their pin - ions, Crown the year with love.

The second system of the musical score continues the melody and piano accompaniment. The lyrics are provided for three verses.

REFRAIN

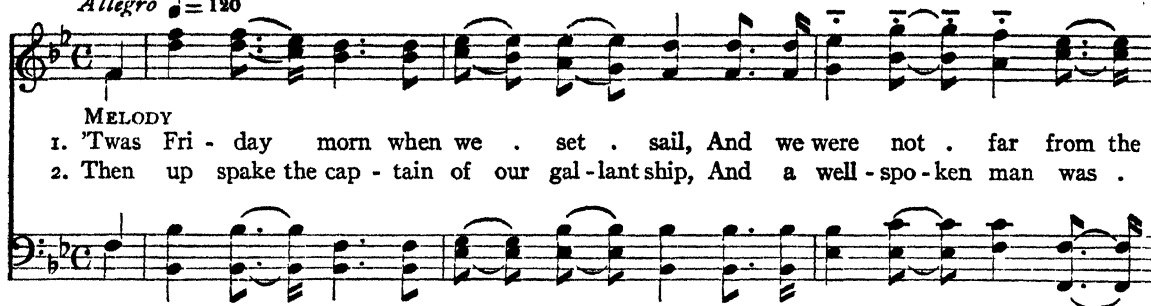
Au - tumn, Win - ter, Spring and Sum - mer, Through each song - ful hour,

The refrain of the musical score is written in treble and bass staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'Au - tumn, Win - ter, Spring and Sum - mer, Through each song - ful hour,'.

Bring but joy to loy - al com - rades, Sealed with friend - ship's flow'r.

The third system of the musical score continues the melody and piano accompaniment. The lyrics are 'Bring but joy to loy - al com - rades, Sealed with friend - ship's flow'r.'

THE MERMAID

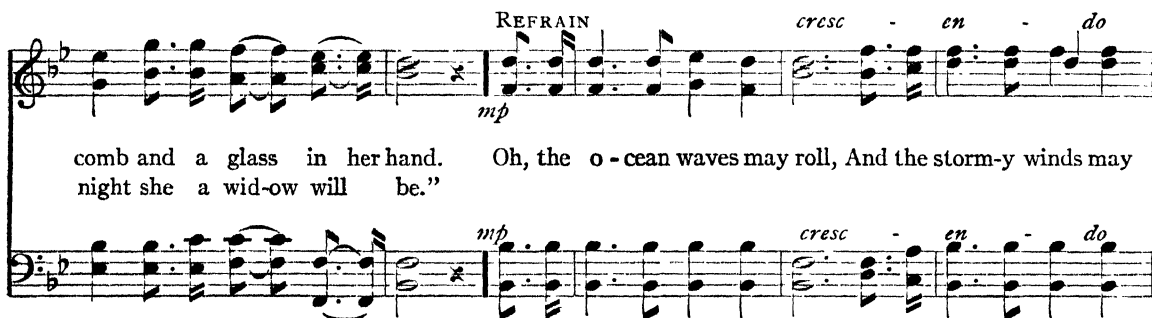
Allegro ♩ = 120


MELODY

1. 'Twas Fri - day morn when we . set . sail, And we were not . far from the
2. Then up spake the cap - tain of our gal - lant ship, And a well - spo - ken man was .



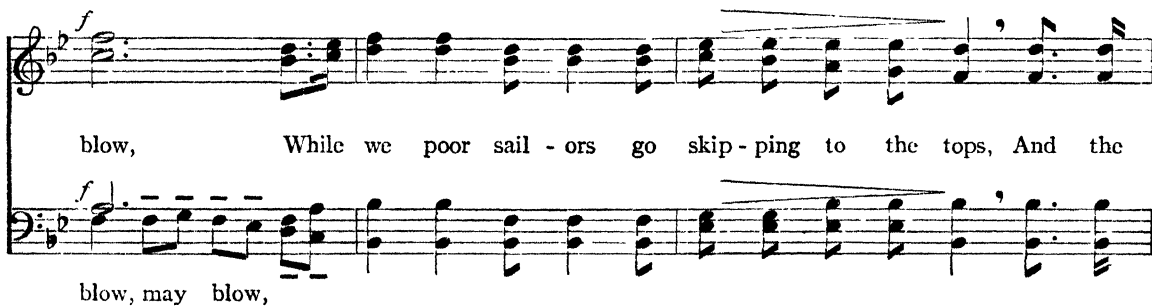
land, When the cap - tain . spied a love - ly mer - maid, With a
he; "I have mar - ried a wife in Sa - lem . town, And to -



REFRAIN *cresc - en - do*
mp

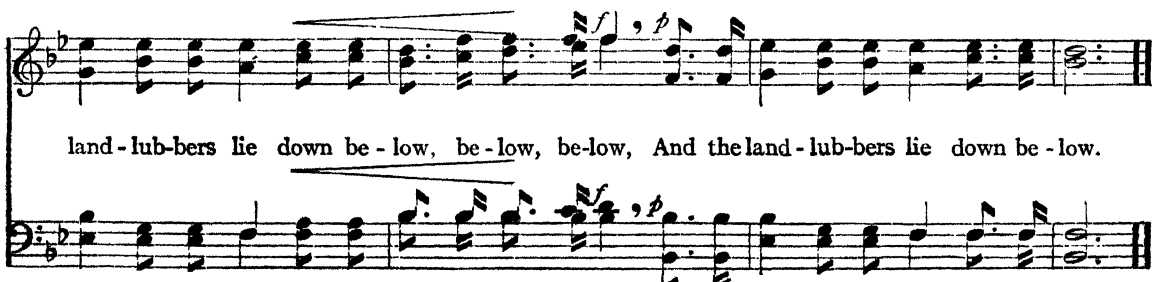
comb and a glass in her hand. Oh, the o - cean waves may roll, And the storm-y winds may
night she a wid-ow will be."

mp cresc - en - do



f

blow, While we poor sail - ors go skip - ping to the tops, And the
f
blow, may blow,



f

land-lub-bers lie down be - low, be-low, be-low, And the land-lub-bers lie down be - low.

3 Then up spake the cook of our gallant ship,
And a *red hot cook* was he;
"I care much more for my kettles and my pots,
Than I do for the depths of the sea." REFRAIN

4 Then three times round went our gallant ship,
And three times round went she;
Then three times round went our gallant ship,
And she sank to the depths of the sea. REFRAIN

SLEEPEST THOU STILL, MINE OWN

D. F. Hodges

mp ♩ = 69

1. The winds are all hushed and the moon is high, Like a
2. The song of the night - in - gale stirs the air, And the

mf

MELODY

Queen on her sil - ver throne; Tran - quil and dark the deep woods lie,
brier's sweet breath is blown; Come in thy bloom be - yond com - pare,

p MELODY (*Mezzo voce*)

Scarce - ly a cloud sails o'er the sky, None are a - wake save the stars and I . . .
I'll clasp thee close and call thee fair, Kiss off the dew from thy gold - en hair; .

p *poco rit.* *pp*

Sleep - est thou still, mine own, mine own, Sleep - est thou still, mine own.

MELODY *poco rit.* *pp*

NOAH

♩ = 92

1st time SOLO

2nd time CHORUS

Arranged by William Luton Wood

1st time SOLO

2nd time CHORUS



f 1. A - way, way back in the a - ges dark, Old man No - ah built a
 2. Says old man Noah to him - self one day, The big floods com - ing on the

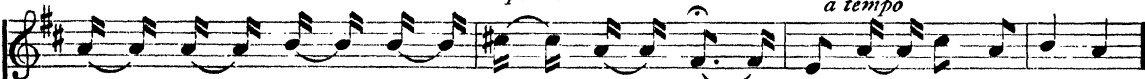


sea - go - ing ark, Old man . No - ah had ner - vous . spells,
 first of . . May, Called all the an - i - mals, told them to hark,



When he had to lis - ten to the an - i - mals' . yells.
 Sky . . o - ver head . is . . get - ting might - y dark,

SOLO

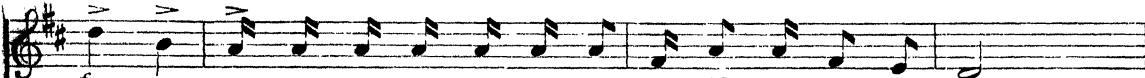
*poco rit.**a tempo*

He . was al - ways there with bells, He was a grand old sail - or.
 Bet - ter get your fam - i - lies and hus - tle in the ark, It's going to rain to - mor - row.

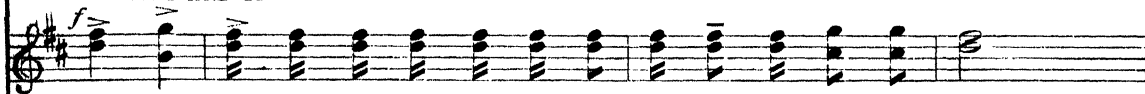
QUARTETTE

*poco rit.**a tempo*

He . was al - ways there with bells, He was a grand old sail - or.
 Bet - ter get your fam - i - lies and hus - tle in the ark, It's going to . rain to - mor - row.

CHORUS
MELODY*

f Old man No - ah knew a thing or two, He made 'em all play ball,
 TENOR I AND II



Old man No - ah knew a thing or two, He made 'em all play ball,
 BASS I AND II



* Several voices singing the melody

Old man No - ah knew a thing or two, Be-cause he knew a thing or two he

Old man No - ah knew a thing or two, Be-cause he knew a thing or two he

thought he knew it all.

TENORS

thought he knew it all. Some say he was an "al - so ran," He was th'o-rig - i - nal cir - cus man,

BASSES

Old man No - ah knew a thing or two, He was a grand old man. .

Old man No - ah knew a thing or two, He was a grand old man. .

SOLO 3 The rain came down in showers prime,
CHORUS The rain came down in showers prime.

SOLO The ark lit out on schedule time,
CHORUS The ark lit out on schedule time.

TENORS And as they neared Coney Island shore
BASSES The lion let out an awful roar.

QUARTETTE "Smatter," says Noah; says the Lion,
"I'm sore,
He's going to sell us to Ringling." CHORUS

SOLO 4 Every day at half past three,
CHORUS Every day at half past three,
SOLO Noah played poker with the Chimpanzee,
CHORUS Noah played poker with the Chimpanzee.

*Shouted

TENORS Said the ring-tailed monk, "I sorely grieve
BASSES To make a holler before I leave.

QUARTETTE Noah has a full house up his sleeve,
He's going to hand us a lemon." CHORUS

SOLO 5 Noah had his troubles as you will agree,
CHORUS Noah had his troubles as you will agree.

SOLO I'd taken a drink had I been he,
CHORUS I'd taken a drink had I been he.

TENORS One night the hippopotamus said,
BASSES "There's a couple of snakes crawled into
my bed."

QUARTETTE "Shut up,"* says Noah, "You're drunk in-
stead,
You'll make me lose my license." CHORUS

SERENADE

Percy Bysshe Shelley

T. B. Tourtellot

BARITONE SOLO ♩ = 80

1. I a - rise from dreams of thee, In the first sweet sleep of
2. The . . wan - d'ring airs they faint On the dark, the si - lent

TENORS
(Humming)* Hm, hm, hm, hm, etc.
BASSES

night, When the winds are breath - ing low, And the stars are shin - ing
stream, And the Cham-pak's o - dors fail, Like sweet thoughts in a

bright. I a - rise from dreams of thee, And a spir - it in my
dream; The . . night - in - gale's com-plaint, It . . dies up - on her

poco rit.

feet Hath led me, who knows how? To thy cham - ber win-dow, sweet.
heart; As I . . must on thine, O be - lov - ed as thou art!

poco rit.

* A separate attack on each tone, with continuous humming.

INDEXES

ITALIAN TERMS

COMMONLY USED IN MUSIC

Accelerando (äk-säl-ēr-än'dō). Gradually faster.
Adagio (ä-dä'jō). Slow; leisurely.
Ad libitum (äd lib't-tüm). At pleasure.
Agitato (ä-jē-tä'tō). Agitated; excitedly.
Alla (äl'lä). In the style of.
Allargando (äl-lär-gän'dō). Slower, with emphasis.
Allegretto (äl-ē-grēt'ō). Slower than *Allegro*.
Allegro (ä-lä'grō). Quick; lively.
Andante (än-dän'tä). Moderately slow.
Andantino (än-dän-tē'nō). Faster than *Andante*.
Anima (ä'nē-mä). Spirit; life.
Animando (ä-nē-män'dō). With growing animation.
Animato (ä-nē-mä'tō). In an animated style.
Arpeggio (är-pěj'ō). Broken chord.
Assai (äs-sä't). Very.
Attacca (ät-täk'kä). Begin without pausing.

Barcarola (bär-kä-rō'lä). A Venetian boat song.
Brio (brē'ō). Spirit; vivacity.

Calando (kä-län'dō). Softer and slower.
Cantabile (kän-tä'bē-lä). In a singing style.
Coda (kō'dä). A few closing measures.
Col, colla, or con (köl, kō'lä, kōn). With.
Crescendo (krē-shēn'dō). Gradually louder.

Da Capo [D.C.] (dä kä'pō). From the beginning.
Dal Segno [D.S.] (däl sä'nyō). From the sign :S:
Deciso (dä-chē'zō). Decisively.
Declamato (dä-klä-mä'tō). Declaimed.
Decrescendo (dä-krē-shēn'dō). Gradually softer.
Delicato (dä-lē-kä'tō). Delicate.
Diminuendo (dī-mīn-ū-ēn'dō). Gradually softer.
Dolce (dōl'chä). Sweet.
Dolcissimo (döl-chēs'sē-mō). Extreme delicacy.

E or ed (ä, äd). And.
Espressivo (ēs-prēs-sē'vō). With expression.

Fine (fē'nä). The end.
Forte (fōr'tä). Loud.
Fortissimo (fōr-tīs'sī-mō). Very loud.
Funèbre (fū-nē'br') [Fr.]. Funereal.
Fuoco (fwō'kō). Fire; energy.

Giocosio (jō-kō'sō). Playful.
Giusto (jōō'stō). Strict; precise.
Grandioso (grän-dyō'sō). Pompous; majestic.
Grazioso (grä-tsyō'sō). Gracefully.

Largamente (lär-gä-mēn'tä). Broadly.
Larghetto (lär-gēt'ō). Less slow than *Largo*.
Largo (lär'gō). Broad and slow.
Legato (lä-gä'tō). "Bound"; smoothly.
Leggiero (läd-jä'rō). Lightly.
Lentamente (lēn-tä-mēn'tä). Slowly.
Lento (lēn'tō). Slow.
Lunga pausa (lōōn-gä pä-ōō'zä). Long pause or rest.

Ma (mä). But.
Maestoso (mä-ēs-tō'sō). Majestic.
Marcato (mär-kä'tō). With emphasis.
Marcia (mär'chē-ä). A march.
Marziale (mär-chē-ä'lä). In a martial manner.
Meno (mä'nō). Less.
Menuetto (mä-nōō-ēt'tō). A minuet.
Mezzo (méd'zō). Half; medium.
Moderato (mōd-ē-rä'tō). In moderate tempo.
Molto (mōl'tō). Much; very.
Morendo (mō-rēn'dō). Dying away.
Mosso (mōs'sō). Rapid.
Moto (mō'tō). Motion.

Non (nōn). Not.

Pesante (pä-sän'tä). Heavy; ponderous.
Piacere (pyä-chä'rä). At pleasure.
Pianissimo (pyä-nēs'sē-mō). Very soft.
Piano (pyä'nō). Soft.
Piu (pyōō). More.
Poco a poco (pō'kō ä pō'kō). Little by little.
Presto (prēs'tō). Very fast.
Primo (prē'mō). First.

Quasi (kwä'sī). Somewhat like; approaching.

Rallentando [rall.] (räl-ēn-tän'dō). Gradually slower.
Recitative (rä-chē-tä-tēv'). Musical declamation — like natural speech.
Religioso (räl-lē-jō'sō). Solemnly.
Risoluta (rē-zō-lōō'tō). Decided; energetic.
Ritardando [rit.] (rē-tär-dän'dō). Gradually slower.
Ritenua [riten.] (rē-tä-nōō'tō). Held back; slower.
Rubato (rōō-bä'tō). "Robbed"; with varying tempo.

Scherzando (skēr-tsän'dō). Playfully; with humor.
Semplice (sēm'plē-chä). Simple; unaffected.
Sempre (sēm'prä). Always.
Senza (sēn'tsä). Without.
Sforzando (sför-tsän'dō). Strongly accented.
Simile (sē'mē-lä). In the same manner.
Smorzando (zmör-tsän'dō). Dying away.
Sostenuto (sōs-tä-nōō'tō). Sustained.
Spirito (spē-rē'tō). With life and spirit.
Staccato (stäk-kä'tō). Detached; separated.
Subito (sōō'bē-tō). Suddenly.

Tempo; a tempo (tēm'pō). Speed; in time.
Teneramente (tä-nä-rä-mēn'tä). Tenderly.
Tenuto (tä-nōō'tō). Hold the full value.
Tranquillo (träng-kwē'lō). In a quiet style.
Troppo (trōp'pō). Too much.
Tutti (tōō'tē). All together.

Vigorouso (vē-gō-rō'sō). Energetic.
Vivace (vē-vä'chä). In a spirited manner.
Vivo (vē'vō). Lively; spirited.
Voce (vō'chä). The voice.

MARKINGS: äle, chäotic, cäre, ädd, äccount, ärm, äsk, sofä; éve, évent, énd, silént, makër; ice, ill, charítty; öld, öbey, örb, ödd, cönnect; fōöd, fōöt; cūbe, únite, úrn, úp, circús.

CLASSIFIED INDEX

AMERICAN SONGS

| | |
|---|-----|
| Alleluia | 247 |
| America, the Beautiful..... | 189 |
| Aurora | 266 |
| Caisson Song | 70 |
| Carry Me Back to Old Virginny..... | 36 |
| Cock Robin | 295 |
| Come Where My Love Lies Dreaming..... | 5 |
| Danny Deever | 280 |
| Day Is Dying in the West..... | 201 |
| Ezekiel Saw de Wheel..... | 101 |
| Faith of Our Fathers, Living Still..... | 35 |
| Father, Whate'er of Earthly Bliss..... | 29 |
| Four and Twenty Elders..... | 205 |
| Gentle Night | 221 |
| God of Our Fathers..... | 245 |
| Gander Than Ocean's Story..... | 154 |
| Hard Times, Come Again No More..... | 286 |
| Hymn to Diana..... | 250 |
| I Ain't Gwine Study War No More..... | 65 |
| In the Bleak December..... | 102 |
| Jerusalem Mornin' | 12 |
| Little David | 119 |
| Love's Hypnotism | 296 |
| Massa's in de Cold, Cold Ground..... | 257 |
| My Old Kentucky Home..... | 152 |
| Old Folks at Home..... | 115 |
| Roll, Jordan, Roll..... | 111 |
| Salute to the Flag..... | 57 |
| Serenade | 306 |
| Shenandoah | 288 |
| Sleepest Thou Still, Mine Own..... | 303 |
| Southern Memories | 64 |
| Speed Away | 224 |
| Sun's Comin' Back, De..... | 289 |
| There Are Many Flags in Many Lands..... | 139 |
| They Led My Lord Away..... | 105 |
| To Thee, O Country..... | 52 |

ART SONGS (Solo or Unison)

Men's Voices

| | |
|---|-----|
| Danny Deever—Walter Damrosch..... | 280 |
| Even Bravest Heart May Swell— Charles Gounod | 92 |
| I'll Sing Thee Songs of Araby— Frederick Clay | 16 |
| King of Kings—Robert Schumann..... | 56 |
| Marie—Adolf Jensen | 1 |
| O Thou Sublime, Sweet Evening Star— Richard Wagner | 44 |
| Silver Ring, The—C. Chaminade..... | 18 |
| Songs My Mother Taught Me—Anton Dvořák.. | 42 |
| Wanderer, The—Franz Schubert..... | 58 |

Women's Voices

| | |
|---|-----|
| Angels, Ever Bright and Fair— George Frederick Handel..... | 202 |
| Ave Maria—Bach-Gounod | 47 |
| Florian's Song—Benjamin Godard..... | 10 |
| Hark! Hark! the Lark—Franz Schubert..... | 66 |
| In Shady Woodland—Robert Franz..... | 40 |
| It Was a Lover and His Lass— Thomas Morley | 118 |
| Silver Ring, The—C. Chaminade..... | 18 |
| Songs My Mother Taught Me—Anton Dvořák.. | 42 |
| Springtide—Reinhold Becker..... | 140 |
| Thou'rt Like Unto a Flower— Anton Rubinstein | 128 |

Chorales

| | |
|---|-----|
| Break Forth, O Beauteous, Heavenly Light— Bach | 238 |
| Cast Thy Burden—Mendelssohn..... | 200 |
| Holy Father, God of Love—Wagner..... | 207 |
| Now Let Every Tongue Adore Thee—Bach..... | 135 |

CHRISTMAS SONGS

| | |
|---|-----|
| Alleluia | 247 |
| Babe in Bethlehem's Manger Laid, The..... | 188 |
| Bring a Torch, Jeannette, Isabella!..... | 230 |
| Christmas Hymn | 81 |
| Here We Come A-Wassailing..... | 14 |
| Joyful Christmas Song, A..... | 184 |
| Legend, A..... | 226 |
| Let Us Sing the Happy Morn..... | 69 |
| Lo, How a Rose E'er Blooming..... | 134 |
| O Come, All Ye Faithful..... | 155 |
| O Holy Night (Cantique de Noël) | 170 |
| Sleep of the Child Jesus, The..... | 116 |
| Three Kings, The..... | 216 |
| Wassail Song | 4 |
| Westminster Carol | 109 |

COLLEGE SONGS

| | |
|------------------------------------|-----|
| Cock Robin..... | 295 |
| Friendship's Flower | 301 |
| Man of Upright Life, The..... | 299 |
| Mermaid, The | 302 |
| Noah | 304 |
| Serenade | 306 |
| Sleepest Thou Still, Mine Own..... | 303 |
| Stars of the Summer Night..... | 291 |

DUETS

| | |
|---|-----|
| Angler's Song, The—Tenor & Bass..... | 30 |
| Bird in Air Will Stray Afar—Soprano & Alto..... | 251 |
| Prithee, Pretty Maiden—Soprano & Tenor..... | 132 |
| Serenade—Soprano & Alto or Tenor & Bass..... | 88 |
| Song of Joy, A—Soprano & Alto or Tenor & Bass.. | 110 |
| When Ye Gang Awa', Jamie—Soprano & Barytone | 82 |

FOLK SONGS

American

| | |
|--------------------------------------|-----|
| Ezekiel Saw de Wheel..... | 101 |
| Four and Twenty Elders..... | 205 |
| I Ain't Gwine Study War No More..... | 65 |
| Jerusalem Mornin' | 12 |
| Little David | 119 |
| Roll, Jordan, Roll..... | 111 |
| Southern Memories | 64 |
| They Led My Lord Away..... | 105 |

Dutch

| | |
|------------------------------|-----|
| Prayer of Thanksgiving | 136 |
|------------------------------|-----|

English

| | |
|----------------------------------|-----|
| Coasts of High Barbary, The..... | 206 |
| Down by the Riverside..... | 39 |
| Here We Come A-Wassailing..... | 14 |
| Swansea Town | 104 |

French

| | |
|---------------------------|---|
| As I Came from Lyons..... | 8 |
|---------------------------|---|

German

| | |
|--|-----|
| How Softly Now the Moon Doth Rise..... | 13 |
| Three Roses | 32 |
| Two Roses, The..... | 253 |

Hawaiian

| | |
|-------------------------|----|
| Road to Kaimu, The..... | 28 |
|-------------------------|----|

Hebrew

| | |
|-------------------|----|
| Song of Hope..... | 15 |
|-------------------|----|

Irish

| | |
|--------------------------|-----|
| Bendemeer's Stream | 298 |
| Katie | 290 |

Russian

| | |
|--------------|----|
| Gloria | 27 |
| Minka | 86 |

Scotch

| | |
|--|-----|
| Annie Laurie | 108 |
| When Ye Gang Awa', Jamie..... | 82 |
| Ye Banks and Braes o' Bonnie Doon..... | 148 |

Spanish

| | |
|---------------|-----|
| Juanita | 294 |
|---------------|-----|

FOREIGN LANGUAGE TEXTS

French

| | |
|-----------------------------------|----|
| L'Anneau d'Argent—Chaminade | 18 |
|-----------------------------------|----|

German

| | |
|---|-----|
| Als die Alte Mutter—Dvořák..... | 42 |
| Du Bist wie Eine Blume—Rubinstein..... | 128 |
| Morgenständchen—Schubert | 66 |
| O Du Mein Holder Abendstern—Wagner..... | 44 |
| Wanderer, Der—Schubert | 58 |

FOREIGN LANGUAGE TEXTS (Continued)

Italian

| | |
|--------------------------------------|----|
| Dio Possente, Dio d'Amor—Gounod..... | 92 |
|--------------------------------------|----|

Latin

| | |
|------------------------------|-----|
| Adoramus Te—Palestrina | 236 |
| Ave Maria—Bach-Gounod | 47 |
| Ave Verum—Mozart | 124 |
| Integer Vitae—Flemming | 299 |

FOSTER SONGS

| | |
|---------------------------------------|-----|
| Come Where My Love Lies Dreaming..... | 5 |
| Hard Times, Come Again No More..... | 286 |
| Massa's in de Cold, Cold Ground..... | 257 |
| My Old Kentucky Home..... | 152 |
| Old Folks at Home..... | 115 |

SONGS OF HOME

| | |
|------------------------------------|-----|
| Bright Western Land..... | 2 |
| Carry Me Back to Old Virginny..... | 36 |
| Homeland! O the Homeland, The..... | 3 |
| My Old Kentucky Home..... | 152 |
| O Hush Thee, My Babie..... | 121 |
| Old Folks at Home..... | 115 |
| Songs My Mother Taught Me..... | 42 |
| Wanderer, The | 58 |

HYMNS AND CHANTS

| | |
|---|-----|
| America | 161 |
| America, the Beautiful..... | 189 |
| Ark of Freedom, Glory's Dwelling..... | 229 |
| Day Is Dying in the West..... | 201 |
| Dear Lord and Father of Mankind..... | 199 |
| Eternal Are Thy Mercies, Lord..... | 154 |
| Faith of Our Fathers, Living Still..... | 35 |
| Father, Whate'er of Earthly Bliss..... | 29 |
| Forty-Second Psalm, The..... | 138 |
| Gloria Patri | 195 |
| God Ever Glorious..... | 153 |
| God of Our Fathers..... | 245 |
| Grandeur Than Ocean's Story..... | 154 |
| Hymn for the Nations..... | 225 |
| Jesus, Lover of My Soul..... | 127 |
| Jesus, My Lord, My God, My All..... | 173 |
| Let Music Wake..... | 244 |
| Lord's Prayer, The..... | 194 |
| My God and Father, While I Stray..... | 194 |
| Now the Day Is Over..... | 175 |
| O Come, All Ye Faithful..... | 155 |
| O God of Love, O King of Peace..... | 131 |
| Sands of Time Are Wasting, The..... | 37 |
| Saviour, Teach Me Day by Day..... | 117 |
| Spacious Firmament on High, The..... | 11 |

MADRIGALS

| | |
|---|-----|
| April Is in My Mistress' Face..... | 240 |
| Come Again, Sweet Love..... | 208 |
| In These Delightful, Pleasant Groves..... | 212 |

SONGS OF NATURE

| | |
|--------------------------------------|-----|
| Aurora | 266 |
| Bendemeer's Stream | 298 |
| Creation's Hymn | 254 |
| Evening and Morning..... | 162 |
| Farewell to the Forest..... | 183 |
| Gentle Night..... | 221 |
| Hark! Hark! the Lark..... | 66 |
| In the Bleak December..... | 102 |
| Nightingale, The | 96 |
| Night, Lovely Night..... | 231 |
| Pippa's Song | 262 |
| Shenandoah | 288 |
| Spacious Firmament on High, The..... | 11 |
| Spring Song, A..... | 130 |
| Stars of the Summer Night..... | 291 |
| Sunrise | 239 |
| Three Roses..... | 32 |
| When the Roses Bloom..... | 248 |

NEGRO SPIRITUALS

| | |
|--------------------------------------|-----|
| Ezekiel Saw de Wheel..... | 101 |
| Four and Twenty Elders..... | 205 |
| I Ain't Gwine Study War No More..... | 65 |
| Jerusalem Mornin' | 12 |
| Little David | 119 |
| Roll, Jordan, Roll..... | 111 |
| They Led My Lord Away..... | 105 |

FROM OPERA

| | |
|---|-----|
| April—from "Faust"—Gounod | 106 |
| Careless, Idle Maiden—from "Faust"—Gounod.... | 258 |
| Chorus of Philistines—from "Samson and Delilah"—Saint-Saëns | 264 |
| Even Bravest Heart May Swell— from "Faust"—Gounod | 92 |
| Every Journey Has an End— from "Iolanthe"—Sullivan | 263 |
| Hail, Poetry, Thou Heav'n-Born Maid!— from "Pirates of Penzance"—Sullivan..... | 51 |
| Holy Father, God of Love— from "The Mastersingers"—Wagner..... | 207 |
| I Hear the Soft Note—from "Patience"— Sullivan | 68 |
| Into Parliamcht He Shall Go— from "Iolanthe"—Sullivan | 204 |
| O Thou Sublime, Sweet Evening Star— from "Tannhäuser"—Wagner | 44 |
| Prithee, Pretty Maiden— from "Patience"—Sullivan | 132 |
| Saviour, Teach Me Day by Day— from "Der Freischütz"—von Weber..... | 117 |
| Welcome to Our Hearts Again— from "Iolanthe"—Sullivan | 268 |

FROM ORATORIO AND CANTATA

| | |
|--|-----|
| Angels, Ever Bright and Fair— from "Theodora"—Handel | 202 |
| Break Forth, O Beauteous, Heavenly Light— from the "Christmas Oratorio"—Bach..... | 238 |
| Cast Thy Burden—from "Elijah"—Mendelssohn.. | 200 |
| God Is a Spirit— from "The Woman of Samaria"—Bennett.... | 76 |
| God So Loved the World— from "The Crucifixion"—Stainer..... | 62 |
| Lift Thine Eyes—from "Elijah"—Mendelssohn.... | 260 |
| New Let Every Tongue Adore Thee— from "Sleepers, Wake"—Bach..... | 135 |
| See, the Conquering Hero Comes— from "Judas Maccabaeus"—Handel..... | 156 |
| Spacious Firmament on High, The— from "The Creation"—Haydn..... | 11 |

PATRIOTIC SONGS

| | |
|---|-----|
| America | 161 |
| America, the Beautiful..... | 189 |
| Ark of Freedom, Glory's Dwelling..... | 229 |
| Bright Western Land..... | 2 |
| God Ever Glorious..... | 153 |
| God of Our Fathers..... | 245 |
| Homeland! O the Homeland, The..... | 3 |
| Hymn for the Nations..... | 225 |
| O God of Love, O King of Peace..... | 131 |
| Prayer of Thanksgiving..... | 136 |
| Salute to the Flag..... | 57 |
| Star-Spangled Banner, The..... | 160 |
| There Are Many Flags in Many Lands..... | 139 |
| To Thee, O Country..... | 52 |

SONGS OF THE SEA

| | |
|---------------------------------|-----|
| Mermaid, The | 302 |
| Swansea Town | 104 |
| Three Fishers Went Sailing..... | 112 |

SONGS OF THE SEASON

Spring

| | |
|----------------------------------|-----|
| April | 106 |
| It Was a Lover and His Lass..... | 118 |
| Spring Song, A..... | 130 |
| Springtide | 140 |

Summer

| | |
|------------------------|----|
| In Shady Woodland..... | 40 |
| Three Roses | 32 |

Autumn

| | |
|--------------|-----|
| Autumn | 235 |
|--------------|-----|

Winter

| | |
|----------------------------|-----|
| In the Bleak December..... | 102 |
| Nightingale, The | 96 |
| Old Year, The..... | 31 |

SLUMBER SONGS

| | |
|-------------------------------------|-----|
| Cradle Song, A..... | 246 |
| O Hush Thee, My Babie..... | 121 |
| Sleepest Thou Still, Mine Own | 303 |
| Sleep, Gentle Lady..... | 190 |
| Stars of the Summer Night..... | 291 |
| Vale of Tuoni..... | 38 |

MEN'S CHORUS OR GLEE CLUB

| | |
|-------------------------------------|-----|
| Bendemeer's Stream | 298 |
| Cock Robin | 295 |
| Danny Deever | 280 |
| Evening Bells | 300 |
| Friendship's Flower | 301 |
| Hard Times, Come Again No More..... | 286 |
| Juanita | 294 |
| Katie | 290 |
| Love's Hypnotism | 296 |
| Man of Upright Life, The | 299 |
| Mermaid, The | 302 |
| Noah | 304 |
| On the Road to Mandalay | 292 |
| Shenandoah | 288 |
| Sleepest Thou Still, Mine Own | 303 |
| Soldiers of the Captain..... | 287 |
| Stars of the Summer Night..... | 291 |
| Sun's Comin' Back, De..... | 289 |

WOMEN'S CHORUS OR GLEE CLUB

| | |
|---------------------------------------|-----|
| Alleluia | 247 |
| Aurora | 266 |
| Bird in Air Will Stray Afar | 251 |
| Careless, Idle Maiden. | 258 |
| Chorus of Philistines..... | 264 |
| Creation's Hymn | 254 |
| Every Journey Has an End | 263 |
| Father and Friend | 267 |
| Hymn to Diana | 250 |
| Lamb, The | 270 |
| Lift Thine Eyes | 260 |
| Lord is My Shepherd, The..... | 271 |
| Massa's in de Cold, Cold Ground. | 257 |
| Pippa's Song | 262 |
| Two Roses, The..... | 253 |
| Welcome to Our Hearts Again..... | 268 |
| When the Roses Bloom..... | 248 |

A CAPPELLA CHORUS

| | |
|--|-----|
| Adoramus Te | 236 |
| Alleluia | 247 |
| Angler's Song, The..... | 30 |
| April Is in My Mistress' Face..... | 240 |
| As I Came from Lyons | 8 |
| Aurora | 266 |
| Autumn | 235 |
| Babe in Bethlehem's Manger Laid, The | 188 |
| Bendemeer's Stream | 298 |
| Bring a Torch, Jeannette, Isabella!..... | 230 |
| Carry Me Back to Old Virginny..... | 36 |

A CAPPELLA CHORUS (Continued)

| | |
|--|-----|
| Christmas Hymn | 81 |
| Cock Robin | 295 |
| Come Again! Sweet Love..... | 208 |
| Come Where My Love Lies Dreaming..... | 5 |
| Cradle Song, A..... | 246 |
| Evening Bells | 300 |
| Evening and Morning..... | 162 |
| Ezekiel Saw de Wheel..... | 101 |
| Farewell to the Forest..... | 183 |
| Father and Friend | 267 |
| Four and Twenty Elders | 205 |
| Friendship's Flower | 301 |
| Gentle Night | 221 |
| God Is a Spirit | 76 |
| God So Loved the World..... | 62 |
| Good Night, Good Night, Beloved!..... | 164 |
| Hail, Poetry, Thou Heav'n-Born Maid! | 51 |
| Hard Times, Come Again No More | 286 |
| Hymn to Diana..... | 250 |
| I Ain't Gwine Study War No More | 65 |
| I Hear the Soft Note | 68 |
| In the Bleak December | 102 |
| In These Delightful, Pleasant Groves | 212 |
| Jerusalem Mornin' | 12 |
| Juanita | 294 |
| Joyful Christmas Song, A | 184 |
| Katie | 290 |
| Lamb, The | 270 |
| Legend, A | 226 |
| Let Us Sing the Happy Morn | 69 |
| Lift Thine Eyes | 260 |
| Little David | 119 |
| Lo, How a Rose E'er Blooming..... | 134 |
| Lord's Prayer, The | 194 |
| Love's Hypnotism | 296 |
| Man of Upright Life, The | 299 |
| Mary | 21 |
| Massa's in de Cold, Cold Ground | 257 |
| Mermaid, The | 302 |
| Minka | 86 |
| My God and Father, While I Stray | 194 |
| Nightingale, The | 96 |
| Night, Lovely Night | 231 |
| Noah | 304 |
| O Hush Thee, My Babie..... | 121 |
| Old Year, The..... | 31 |
| Oh, My Luv's Like a Red, Red Rose | 120 |
| Requiem | 72 |
| Roll, Jordan, Roll..... | 111 |
| Sea Hath Its Pearls, The..... | 180 |
| Sevenfold Amen | 195 |
| Shenandoah | 288 |
| Sleepest Thou Still, Mine Own | 303 |
| Sleep of the Child Jesus..... | 116 |
| Song of Joy, A..... | 110 |
| Southern Memories | 64 |
| Speed Away | 224 |
| Spring Song, A..... | 130 |
| Stars of the Summer Night..... | 291 |
| Sun's Comin' Back, De..... | 289 |
| They Led My Lord Away..... | 105 |
| Three Kings, The..... | 216 |
| Two Roses, The..... | 253 |
| Vale of Tuoni..... | 38 |
| Yea, Though I Walk..... | 174 |

ALPHABETICAL INDEX

| PAGE | | POET OR SOURCE | COMPOSER OR SOURCE |
|------|--|---------------------------------|--|
| 236 | Adoramus Te | | <i>G. P. da Palestrina</i> |
| 247 | Alleluia | Ann White | <i>Ann White</i> |
| 161 | America | Samuel Francis Smith | <i>Henry Carey</i> |
| 189 | America, the Beautiful | Katherine Lee Bates | <i>Samuel A. Ward</i> |
| 202 | Angels, Ever Bright and Fair | From "Theodora" | <i>George Frederick Handel</i> |
| 30 | Angler's Song, The | Isaak Walton | <i>Henry Lawes</i> |
| 108 | Annie Laurie | Douglass of Fingland | <i>Scotch Folk Song</i> |
| 106 | April | Ann White | <i>Charles Gounod</i> |
| 240 | April Is in My Mistress' Face | | <i>Thomas Morley</i> |
| 229 | Ark of Freedom, Glory's Dwelling | Anonymous | <i>Franz Joseph Haydn</i> |
| 8 | As I Came from Lyons | Eng. version, Katherine Davis | <i>Old French Folk Song</i> |
| 266 | Aurora | James F. Caldwell | <i>Arthur Edward Johnstone</i> |
| 235 | Autumn | Louise Chandler Moulton | <i>Franz Schubert</i> |
| 47 | Ave Maria | Eng. version, Lydia Foote | <i>Bach-Gounod</i> |
| 188 | Babe in Bethlehem's Manger Laid, The | Traditional | <i>Arr., Sir John Stainer</i> |
| 298 | Bendemeer's Stream | Thomas Moore | <i>Irish Melody</i> |
| 251 | Bird in Air Will Stray Afar | Eng. version, Natalie Macfarren | <i>Johannes Brahms</i> |
| 238 | Break Forth, O Beauteous, Heavenly Light | From the "Christmas Oratorio" | <i>Johann Sebastian Bach</i> |
| 2 | Bright Western Land | Ira Barton | <i>Jean Sibelius</i> |
| 230 | Bring a Torch, Jeannette, Isabella! | Eng. version, E. Cuthbert Nunn | <i>Old French Carol</i> |
| 144 | Calm As the Night | From the German | <i>Carl Bohm</i> |
| 70 | Caisson Song | | <i>American Army Song</i> |
| 258 | Careless, Idle Maiden | From "Faust" | <i>Charles Gounod</i> |
| 36 | Carry Me Back to Old Virginny | James Bland | <i>James Bland</i> |
| 200 | Cast Thy Burden Upon the Lord | From "Elijah" | <i>Felix Mendelssohn</i> |
| 264 | Chorus of Philistines | From "Samson and Delilah" | <i>Charles Camille Saint-Saëns</i> |
| 81 | Christmas Hymn | Par., Katherine Davis | <i>Arr., Hugo Jüngst</i> |
| 206 | Coasts of High Barbary, The | English Folk Song | <i>Eng. Folk Song; arr., Arthur Edward Johnstone</i> |
| 295 | Cock Robin | | <i>Arr., A. D. Woodruff</i> |
| 208 | Come Again! Sweet Love | | <i>John Dowland</i> |
| 5 | Come Where My Love Lies Dreaming | Stephen C. Foster | <i>Stephen C. Foster</i> |
| 246 | Cradle Song, A | John B. Tabb | <i>Eusebius Mandyczewski</i> |
| 254 | Creation's Hymn | Eng. version, Rev. J. Troutbeck | <i>Ludwig van Beethoven</i> |
| 280 | Danny Deever | Rudyard Kipling | <i>Walter Damrosch</i> |
| 201 | Day Is Dying in the West | Mary A. Lathbury | <i>W. F. Sherwin</i> |
| 199 | Dear Lord and Father of Mankind | John G. Whittier | <i>Frederick C. Maker</i> |
| 39 | Down by the Riverside | English Folk Song | <i>English Folk Song</i> |
| 154 | Eternal Are Thy Mercies, Lord | Rev. Isaac Watts | <i>Louis Bourgeois</i> |
| 92 | Even Bravest Heart May Swell | From "Faust" | <i>Charles Gounod</i> |
| 162 | Evening and Morning | Gregory Smith | <i>Sir Herbert Oakeley</i> |
| 300 | Evening Bells | | <i>F. M. Davis</i> |
| 263 | Every Journey Has an End | W. S. Gilbert | <i>Sir Arthur Sullivan</i> |
| 101 | Ezekiel Saw de Wheel | Negro Spiritual | <i>Negro Spiritual</i> |
| 35 | Faith of Our Fathers, Living Still | Frederick W. Faber | <i>Henry F. Hemy and J. G. Walton</i> |

ALPHABETICAL INDEX (Continued)

| PAGE | | POET OR SOURCE | COMPOSER OR SOURCE |
|------|--------------------------------------|----------------------------------|----------------------------------|
| 183 | Farewell to the Forest | | <i>Felix Mendelssohn</i> |
| 267 | Father and Friend | Sir John Bowring | <i>Adapted from S. Jadasohn</i> |
| 29 | Father, Whate'er of Earthly Bliss | Anne Steele | <i>Lowell Mason</i> |
| 10 | Florian's Song | | <i>Benjamin Godard</i> |
| 138 | Forty-Second Psalm, The | Par., Ann White | <i>French Chant</i> |
| 205 | Four and Twenty Elders | Negro Spiritual | <i>Negro Spiritual</i> |
| 301 | Friendship's Flower | Harvey Worthington Loomis | |
| 221 | Gentle Night | Katherine K. Davis | <i>Katherine K. Davis</i> |
| 27 | Gloria | | <i>Russian Folk Song</i> |
| 195 | Gloria Patri | | |
| 195 | Gloria Patri | | <i>Richard Farrant</i> |
| 153 | God Ever Glorious | Samuel Francis Smith | <i>Alexis Lwoff</i> |
| 76 | God Is a Spirit | From "The Woman of Samaria" | <i>William Sterndale Bennett</i> |
| 245 | God of Our Fathers | D. C. Roberts | <i>G. W. Warren</i> |
| 62 | God So Loved the World | From "The Crucifixion" | <i>Sir John Stainer</i> |
| 164 | Good Night, Good Night, Beloved! | H. W. Longfellow | <i>Ciro Pinsuti</i> |
| 154 | Grandeur Than Ocean's Story | William F. Sherwin | <i>William F. Sherwin</i> |
| 51 | Hail, Poetry, Thou Heav'n-Born Maid! | W. S. Gilbert | <i>Sir Arthur Sullivan</i> |
| 286 | Hard Times, Come Again No More | Stephen C. Foster | <i>Stephen C. Foster</i> |
| 66 | Hark! Hark! the Lark | William Shakespeare | <i>Franz Schubert</i> |
| 179 | Heave Away, My Johnny | Traditional | <i>Traditional Sea Chantey</i> |
| 14 | Here We Come A-Wassailing | Traditional | <i>Traditional English Carol</i> |
| 207 | Holy Father, God of Love | Ann White | <i>Richard Wagner</i> |
| 3 | Homeland! O the Homeland, The | Hugh R. Haweis | <i>Sir Arthur Sullivan</i> |
| 13 | How Softly Now the Moon Doth Rise | Eng. version, Ann White | <i>German Folk Song</i> |
| 225 | Hymn for the Nations | Josephine Dakam Bacon | <i>Ludwig van Beethoven</i> |
| 250 | Hymn to Diana | Ben Jonson | <i>Katherine K. Davis</i> |
| 65 | I Ain't Gwine Study War No More | Negro Spiritual | <i>Negro Spiritual</i> |
| 68 | I Hear the Soft Note | W. S. Gilbert | <i>Sir Arthur Sullivan</i> |
| 16 | I'll Sing Thee Songs of Araby | W. G. Wills | <i>Frederick Clay</i> |
| 40 | In Shady Woodland | Lydia Foote | <i>Robert Franz</i> |
| 102 | In the Bleak December | From the German | <i>Katherine K. Davis</i> |
| 212 | In These Delightful, Pleasant Groves | Henry Leslie | <i>Henry Purcell</i> |
| 196 | Incline Thine Ear to Me | | <i>F. H. Himmel</i> |
| 299 | Integer Vitae | Horace | <i>Friedrich F. Flemming</i> |
| 204 | Into Parliament He Shall Go | W. S. Gilbert | <i>Sir Arthur Sullivan</i> |
| 118 | It Was a Lover and His Lass | William Shakespeare | <i>Thomas Morley</i> |
| 12 | Jerusalem Mornin' | Spiritual | <i>Spiritual</i> |
| 124 | Jesu, Word of God Incarnate | | <i>Wolfgang Amadeus Mozart</i> |
| 127 | Jesus, Lover of My Soul | Charles Wesley | <i>Joseph Parry</i> |
| 173 | Jesus, My Lord, My God, My All | Henry Collins | <i>Joseph Barnby</i> |
| 184 | Joyful Christmas Song, A | Eng. version, Katherine K. Davis | <i>F. A. Gevaert</i> |
| 294 | Juanita | Caroline Norton | <i>Spanish Folk Song</i> |
| 290 | Katie | Old Irish Folk Song | <i>Old Irish Folk Song</i> |
| 56 | King of Kings | Goethe; tr., Edwin Star Belknap | <i>Robert Schumann</i> |
| 270 | Lamb, The | William Blake | <i>John E. West</i> |
| 226 | Legend, A | Katherine K. Davis | <i>Peter Tchaikovsky</i> |
| 244 | Let Music Wake | Russell M. Dodge | <i>J. W. Elliott</i> |
| 69 | Let Us Sing the Happy Morn | Tr., Katherine K. Davis | <i>Old Bohemian Carol</i> |

ALPHABETICAL INDEX (Continued)

| PAGE | | POET OR SOURCE | COMPOSER OR SOURCE |
|------|------------------------------------|---|-------------------------------------|
| 260 | Lift Thine Eyes | From "Elijah" | <i>Felix Mendelssohn</i> |
| 119 | Little David | Negro Spiritual | <i>Negro Spiritual</i> |
| 134 | Lo, How a Rose E'er Blooming | Tr., Dr. Paul R. Pope | <i>Michael Praetorius</i> |
| 271 | Lord Is My Shepherd, The | Psalm XXIII | <i>Franz Schubert</i> |
| 194 | Lord's Prayer, The | | <i>Chant</i> |
| 296 | Love's Hypnotism | Cornell Verse | <i>William Luton Wood</i> |
| 299 | Man of Upright Life, The | Horace | <i>Friedrich F. Flemming</i> |
| 1 | Marie | Rudolf Gottschall; tr., Louis C. Elson | <i>Adolf Jensen</i> |
| 21 | Mary | | <i>T. Richardson</i> |
| 257 | Massa's in de Cold, Cold Ground | Stephen C. Foster | <i>Stephen C. Foster</i> |
| 302 | Mermaid, The | | |
| 86 | Minka | Ann White | <i>Russian Folk Song</i> |
| 161 | My Country, 'Tis of Thee | Samuel Francis Smith | <i>Henry Carey</i> |
| 152 | My Old Kentucky Home | Stephen C. Foster | <i>Stephen C. Foster</i> |
| 231 | Night, Lovely Night | Zeila | <i>Francesco Berger</i> |
| 96 | Nightingale, The | Katherine K. Davis | <i>Peter Tchaikovsky</i> |
| 304 | Noah | | <i>Arr., William Luton Wood</i> |
| 135 | Now Let Every Tongue Adore Thee | From "Sleepers, Wake" | <i>Johann Sebastian Bach</i> |
| 175 | Now the Day Is Over | Rev. Sabine Baring-Gould | <i>Joseph Barnby</i> |
| 155 | O Come, All Ye Faithful | Tr., F. Oakeley | <i>John Reading</i> |
| 131 | O God of Love, O King of Peace | Henry W. Baker | <i>Henry W. Baker</i> |
| 170 | O Holy Night | | <i>Adolphe Adam</i> |
| 121 | O Hush Thee, My Babe | Sir Walter Scott | <i>Sir Arthur Sullivan</i> |
| 44 | O Thou Sublime, Sweet Evening Star | From "Tannhauser" | <i>Richard Wagner</i> |
| 126 | O Worship the King | Sir Robert Grant | <i>Franz Joseph Haydn</i> |
| 120 | Oh, My Luve's Like a Red, Red Rose | | <i>G. M. Garrett</i> |
| 115 | Old Folks at Home | Stephen C. Foster | <i>Stephen C. Foster</i> |
| 31 | Old Year, The | Mabel Hay Barrows | <i>H. Kloss</i> |
| 292 | On the Road to Mandalay | Rudyard Kipling | <i>Dyneley Prince</i> |
| 262 | Pippa's Song | Robert Browning | <i>John E. West</i> |
| 136 | Prayer of Thanksgiving | Eng. version, Dr. Theodore Baker | <i>Folk Song of the Netherlands</i> |
| 132 | Prithee, Pretty Maiden | W. S. Gilbert | <i>Sir Arthur Sullivan</i> |
| 72 | Requiem | Robert Louis Stevenson | <i>Granville Bantock</i> |
| 28 | Road to Kaimu, The | Ira Barton | <i>Hawaiian Folk Tune</i> |
| 111 | Roll, Jordan, Roll | Negro Spiritual | <i>Negro Spiritual</i> |
| 57 | Salute to the Flag | "Pledge of Allegiance" | <i>Arthur Edward Johnstone</i> |
| 37 | Sands of Time Are Wasting, The | Annie R. Cousin | <i>Christian Urban</i> |
| 117 | Saviour, Teach Me Day by Day | Jane E. Leeson | <i>Carl Maria von Weber</i> |
| 180 | Sea Hath Its Pearls, The | H. W. Longfellow | <i>Ciro Pinsuti</i> |
| 156 | See, the Conquering Hero Comes | From "Judas Maccabaeus" | <i>George Frederick Handel</i> |
| 88 | Serenade | | <i>Franz Schubert</i> |
| 306 | Serenade | Percy Bysshe Shelley | <i>T. B. Tourtellot</i> |
| 195 | Sevenfold Amen | | <i>Sir John Stainer</i> |
| 288 | Shenandoah | Traditional | <i>Traditional Chantey</i> |
| 18 | Silver Ring, The | Eng. version, Dr. Theodore Baker | <i>C. Chamnade</i> |
| 116 | Sleep of the Child Jesus, The | Eng. version, Lydia Foote | <i>F. A. Gevaert</i> |
| 190 | Sleep, Gentle Lady | J. R. Planché | <i>Sir H. R. Bishop</i> |
| 228 | Sleep, Holy Babe | | <i>J. B. Dykes</i> |

ALPHABETICAL INDEX (Continued)

| PAGE | | POET OR SOURCE | COMPOSER OR SOURCE |
|------------|------------------------------------|---|---|
| 303 | Sleepest Thou Still, Mine Own | | <i>D. F. Hodges</i> |
| 287 | Soldiers of the Captain | | <i>L. Spohr</i> |
| 15 | Song of Hope | Katherine K. Davis | <i>Traditional-Hebrew Melody</i> |
| 110 | Song of Joy, A | | <i>John Parry</i> |
| 42 | Songs My Mother Taught Me | Eng. version, Natalie Macfarren | <i>Gypsy Melody used by Anton Dvořák</i> |
| 64 | Southern Memories | | <i>Plantation Melody</i> |
| 11 | Spacious Firmament on High, The | Joseph Addison | <i>Franz Joseph Haydn</i> |
| 224 | Speed Away | | <i>I. B. Woodbury</i> |
| 130 | Spring Song, A | | <i>Ciro Pinsuti</i> |
| 140 | Springtide | | <i>Reinhold Becker</i> |
| 291 | Stars of the Summer Night | | <i>I. B. Woodbury</i> |
| 160 | Star-Spangled Banner, The | Francis Scott Key | <i>John Stafford Smith</i> |
| 239 | Sunrise | Harvey Worthington Loomis | <i>Arthur Edward Johnstone</i> |
| 289 | Sun's Comin' Back, De | Ben King | <i>William Luton Wood</i> |
| 104 | Swansea Town | English Folk Song | <i>Arr., Luther W. Goodhart</i> |
| 139 | There Are Many Flags in Many Lands | M. H. Howlston | <i>Arr., Luther W. Goodhart</i> |
| 105 | They Led My Lord Away | Negro Spiritual | <i>Negro Spiritual</i> |
| 112 | Three Fishers Went Sailing | Rev. Charles Kingsley | <i>John Hullah</i> |
| 216 | Three Kings, The | Par., Katherine K. Davis | <i>F. A. Gevaert</i> |
| 32 | Three Roses | Eng. version, Ann White | <i>German Folk Song</i> |
| 52 | To Thee, O Country! | Mrs. John Lane | <i>Julius Eichberg</i> |
| 128 | Thou'rt Like Unto a Flower | Heinrich Heine; tr., Natalie Macfarren | <i>Anton Rubinstein</i> |
| 194 | Troyte's Chant | Charlotte Elliott | <i>Sir Arthur H. D. Troyte</i> |
| 253 | Two Roses, The | | <i>H. Werner</i> |
| 38 | Vale of Tuoni | A. Kivi | <i>Jean Sibelius</i> |
| 58 | Wanderer, The | | <i>Franz Schubert</i> |
| 4 | Wassail Song | English Carol | <i>English Carol</i> |
| 268 | Welcome to Our Hearts Again | W. S. Gilbert | <i>Sir Arthur Sullivan</i> |
| 109 | Westminster Carol | Old English | <i>Old English</i> |
| 248 | When the Roses Bloom | From the German | <i>Luise Reichardt</i> |
| 82 | When Ye Gang Awa', Jamie | Old Scottish Ballad | <i>Arr., Luther W. Goodhart</i> |
| 148 | Ye Banks and Braes o' Bonnie Doon | Robert Burns | <i>Scottish Folk Song</i> |
| 176 | Ye Watchers and Ye Holy Ones | | <i>17th Century German Melody; arr., Luther W. Goodhart</i> |
| 174 | Yea, Though I Walk | Psalms XXIII-4 | <i>Sir Arthur Sullivan</i> |

SL-0389

2
A
2
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100

LINCOLN UNIVERSITY

RECEIVED

NOV 16 1943

HIGH SCHOOL

UNIVERSAL
LIBRARY



142 298

UNIVERSA
LIBRARY